

# The Musical World

## AND Dramatic Observer.

ESTABLISHED 1836.

VOL. 70.—No. 41.

SATURDAY, OCTOBER 11, 1890.

WEEKLY. PRICE 3d.

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SEVENTH

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Thursday Morning.....ELIJAH.....Mendelssohn  
Friday Morning.....JUDITH.....C. Hubert H. Parry  
Friday Evening.....THE GOLDEN LEGEND.....Sullivan  
Saturday Morning.....MESSIAH.....Handel

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- \*\*\* MSS. and Letters intended for publication must be addressed to THE EDITOR, 396, Strand, W.C. Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.

## The Musical World.

LONDON, SATURDAY, OCTOBER 11, 1890.

## FACTS AND COMMENTS.

The end of the Promenade Concerts has come, and the interregnum has set in, preparatory to the commencement of the next season's tyranny. This latter may be left to introduce itself; but, by the open grave of the Promenades, certain reflections—not novel—on the condition of summer music in London are inevitable. We have more than once given utterance to such, however, and we do not propose to repeat them here. The one obvious fact is that—with the exception of the French and Military Exhibitions, at which some most excellent music has been provided—Covent Garden is the only resort of the amateur whose hard fate keeps him in town during August and September. He has, therefore, the right—we shall claim it on his behalf—to ask that these concerts should be made as good as possible. Now we have no wish to deny the many merits of Mr. Freeman Thomas's last series of concerts, which have provided the “shilling amateur” with much excellent orchestral and vocal music at a price which is in every way remarkable. We cannot, however, shut our eyes to the fact that there have been many defects. The selection of the programmes showed too often a more than partial ignorance of the results of contemporary musical activity. Hackneyed works were constantly given, very few first-rate vocal artists were engaged, and the performances constantly fell below the standard to which Mr. Freeman Thomas himself has accustomed us. At such concerts as these, where the enormous number of works given each week prevents adequate rehearsal, it is absolutely necessary that the conductor should be a man of the very highest attainments. The excellent

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Mr. Crowe cannot, on the whole, be said to fulfil every condition required. This is not imputed to him as a fault, for we are as conscious of his merits as of the painful fact that it would be hard to find a conductor anywhere who could fully meet the heavy requirements of the position. But it is quite certain that if Mr. Freeman Thomas wishes to maintain his hold on public attention he must take care that the scope of his programmes is greatly widened, and, unless more rehearsals are possible, a conductor found whose scholarship and experience enable him to dispense with frequent rehearsals. Englishmen make the finest troops in the world—if well led, and the finest orchestras in the world—if well conducted.

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We are at last within measurable distance of a settlement of the “Performing Right” difficulty. The agitation commenced in these columns a year ago by Mr. Franz Groenings, and since continued elsewhere, has borne fruit, the result being that Mr. Moul has found it necessary to bring several actions for “damages.” Some of these are pending and one was heard last Friday at Brighton. It will be found fully reported in another column; but the judge having reserved his decision we are debarred from comment. Mr. Moul, as we anticipated, has found that others besides Mr. Groenings wish to be allowed to decide for themselves whether or not they will play works the performance of which entails a fee. At present Mr. Moul so arranges matters that they cannot obtain the information necessary to this end until they have incurred the penalty, his hope being by this means to induce them to subscribe the ten guineas a year which covers the whole French repertoire. The main question which depends upon the decision of the judge is of course whether works not bearing on them the information that performing rights are reserved are protected by the coming into operation of the Berne convention. In other words, is the Act retrospective or not? If it is, then foreign composers are in a far better position than native ones, whereas it is expressly stated that both shall have “the same rights.” We await his Honour's decision with interest—so, doubtless, does Mr. Moul.

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At the moment of going to press we hear that the case of Moul and Herman v. Marshall was heard on Thursday at Malton County Court, Yorkshire. The plaintiffs did not appear, although their Sheffield sub-agent was in court; but as the hearing-fee was not forthcoming the case was struck out, and the Judge ordered plaintiffs to pay all costs on the higher scale. We shall present our readers with full particulars next week.

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To attack the hero of a popular enthusiasm or the divinity of a popular cult is never a grateful task. One may wish to do it; but one is heartily glad when someone else flings the first stone. In music, for instance, those who are most firmly convinced that Mendelssohn-worship has become deplorably exaggerated hardly care to lead the attack; not, be it understood, from any cowardice, but from the consciousness that the flood of public opinion once turned is likely to carry away in its rush much that we fain would keep. And the same thing is to be found in literature. For half a century Lord Tennyson has been regarded by the vast majority of English readers as worthy of admission into the small but noble fellowship of Shakespeare, and Milton, and Chaucer. He has—he himself has admitted it—been “persistently over-praised;” and now the Nemesis of over-worship is coming on him. It is a sign of the times that Mr. H. S. Salt should contribute to the current number of “Time” a scathing criticism of Tennyson

as a thinker. Here is the hard part: no one wishes to deny that the Laureate is a workman of consummate skill; that he has written some of the most beautiful poetry in our or any literature. But his admirers have not been content with this acknowledgment—they have persisted in claiming for him a place amongst the great thinkers and leaders of thought.

\* \*

The ground of this popular fallacy is obvious. There is, in most of the Laureate's verses, an appearance of lucidity, coupled with a certain suggestiveness of phrase, which is invariably accepted by the casual reader—and most readers of poetry are casual—as indicating great profundity of thought. To analyse their favourable passages is a thing which never occurs to such: they are content when their emotional faculties are touched by smooth and polished verse. "It is deep, but yet it is so simple," is the pleased criticism of the average man on anything which he thinks he understands. He cannot believe that he understands precisely because it is not deep or original. So he has never stopped to challenge Lord Tennyson's thought, or to ask whether its professed sympathy with the phases of modern life is real or academic. And it is high time that he should do so. We are therefore really grateful to Mr. Salt for his outspoken criticism, which, in one point at least, follows the lines of the article contributed by Mr. Swinburne to one of the reviews some years ago. In that essay the fiery poet said that the "Idylls of the King" take "the very lowest view of virtue, set up the poorest and most pitiful standard of duty and heroism." That is the truth; Tennyson's Arthur is an emasculate prig, who would surely have wearied and worried the most patient of women into revolt. How different from that elder King pursued through all his life by the memory and shadow of his early crime, and ultimately overthrown by the child of his sin; passionate, but noble; fierce, but manly; in a word, human. Lancelot is, perhaps, the least spoiled figure of the great romance. He at least is no impossibly smug creature; and it is probable that, if Lord Tennyson's admirers could be induced to record their private opinions, Lancelot would be pronounced the nobler man of the two. Then, too, the prevailing temper of thought in "In Memoriam" cannot escape the charge of narrowness. The petulance which is the chief characteristic of the lover in "Maud" is visible here also, and the refusal to accept the conclusions indicated by modern science is a not less lamentable feature. As Mr. Salt suggests, Lord Tennyson will only recognise the "honesty" of his own "doubts;" none others are genuine.

\* \*

It is not, as we have said, a pleasant thing to attack a popular idol, especially when many have drawn strength and consolation from its worship, and still more especially when that idol is beyond all question worthy of worship. The Tennyson of "Ulysses," "Tithonus," and "Ænone;" of the immortal serenade in "Maud;" the carver of such perfect gems as "Come not when I am dead;" the singer of such exquisite lyrics as the "Bugle Song" in the "Princess"—is there any poet, living or dead, to put beside him? It is the old story of the British public and its blind instinct of unreasoning admiration. That it should admire Lord Tennyson with enthusiasm is right and proper; but it will not admire him for his best work. It cannot discriminate and analyse, or separate subject from treatment. Let a religious or sentimental topic be treated in graceful verse, and straightway the cry is raised, "What noble art!"

\* \*

Were the case of the Laureate unique we should not care to

join, even for an instant, those who are pointing out his defects; for over-popularity is a misfortune which certainly brings its own remedy in time. But the thing is to be seen in music and painting also. The faculty of appreciation is not denied to the English mind; it does love music, and literature, and pictures; but it has not at present perceived that that which is obvious in art is not therefore true and good. Its judgments are based on no careful summings-up, its criticisms on no balanced thought. For that, its judgments are usually wrong.

\* \*

An eminent musician, whose modesty prompts anonymity, sends us the following:—"Miss Bettina Walker relates in her 'Musical Experiences of a Pianoforte Student,' recently published by Messrs. Bentley, that Sgambati more than once said to her that 'there is a theory that music is a faint reminiscence of a language which was used either in a previous and immaterial existence or in some earlier stage of our development, but the meaning of which we have lost.' He added, 'I am not saying that I believe this, but there is much in it that would lead one to fancy such a conclusion may not be very far from the truth.'"

\* \*

"If to this," says our correspondent, "it be added that we seem to be gradually regaining our lost power of regarding music as a language, this theory does not appear to be an untenable one. But whose theory is it?"

\* \*

Perhaps some of our readers will "oblige"? Meanwhile we would remark that the power of regarding music as a language is not so uncommon as the writer of these remarks appears to think. Those who do not understand the emotional significance of music are apt to suggest that those who assert that they do, deceive themselves; but this is an error based upon the supposition that the emotional meaning of music is *subjective*, like the images, scenes, events, or thoughts it may give rise to. It cannot be too plainly or too often asserted that the emotional meaning of music is *objective*, and that consequently the failure to perceive it when it occurs is a proof, not of its absence, but of the listener's lack of comprehension. Now what are the conditions of this "comprehension"? Not—certainly not—technical knowledge; that is necessary only to those who would talk or write upon the subject. No! what is needed is a sympathetic receptivity, born of constant observation of emotional phenomena generally, whether inwardly or outwardly manifested. The former of course make known to us our own emotions only, the latter, by means of gesture, vocal utterance, or facial movement, acquaint us with the emotions of our fellows; and, as emotional music imitates, in an idealized (*i.e.*, a more symmetrical) form, the rhythms, the speed, and the intensity of the *inward* manifestation of emotion; and the rhythm, speed, intervals, intensity, and timbre of the *outward* manifestation, it follows that he who has experience of the simple and compound emotions in their almost endless variety will also understand the music which expresses these—unless of course the ear be defective.

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Our world of music is now visited by so many friendly invaders from foreign parts that resident professors cannot but be affected by their constant arrival. The piano, the most self-sufficing instrument we possess, is for that reason the one most cultivated, though the more expressive violin finds favour in the eyes of a most respectable minority. But the pianists outnumber the violinists, their only possible rivals, and form indeed such a host



that for most of them it is impossible to find occupation otherwise than by playing to one another. A well known pianist used to read with particular interest every account in the newspapers of railway accidents, exclaiming after he had gone through the list of killed and wounded: "And not one pianist among them!" Instead of grieving over the alarming increase of pianism in the metropolis some of our pianists are giving themselves up to new artistic pursuits, and Miss Marie Heimlicher (to name but one), abandoning the concert-room for the stage, has undertaken a small but effective part in the English version of the "Struggle for Life." This excellent pianist, whose musical performances will not be forgotten, has been studying for some time past under one of the most accomplished of modern actresses, Miss Genevieve Ward. Fortunately for the members of the profession which Miss Heimlicher has just quitted, it is easier for a pianist to become an actress than for an actress to become a pianist.

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A certain number of pieces might now be written to meet the requirements of pianists adopting the theatrical profession. The late Theodore Barrière's *Piano de Berthe*, in spite of its promising name, would be unsuitable, since the heroine, however charming personally, is a performer of a low grade; her playing causing so much irritation to the composer whose works she is assassinating that, happening to pass her window at the time, he throws half-pence into her room by way of indicating that she is no better than a street musician. Then his heart reproaches him: he calls at the house in order to apologise to the young lady, and ends by getting engaged to be married to her. A piano-scene might be introduced in this work wherein the performer of neglected education but with great natural gifts should, under the tuition of the composer, improve and improve until at last her playing, at first that of a boarding-school miss, should become worthy of an Essipoff. There are analogous scenes in more than one of Scribe's operas wherein the vocalist, professing her inability to sing, passes from the simplest melody, timidly sung, to the most brilliant variations, perfectly executed in the bravura style. There is another pianoforte piece among the published works of M. Eugène Nys, in which a poor young girl, deceived by a heartless reprobate, plays the piano at a ball given in honour of the reprobate's marriage to a wealthy heiress, and on discovering the object of the entertainment and recognising her former lover as the hero of the affair falls dead at the instrument. This drama might be turned to account for the benefit of the actress-pianist if for the dance music assigned by M. Nys to the unfortunate young girl music of a more artistic kind were substituted.

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Dr. Carl Reinecke has written a little brochure entitled "Aphorisms on the Art of Song Accompaniment, with Examples in Notes." Of its merits we will speak presently. For the moment we wish to refer to the remarkable letter with which the book was forwarded to us by the publishers, Messrs. Reinecke, of Leipsic:—"We request you," wrote the ingenuous publishers, "to criticise this work in your honoured gazette, and to send us a proof. If you do not like this work return the copy, if you please." Our italics are perhaps superfluous, for the unusually candid nature of the request is sufficiently obvious. Many artists share the wish that critics would only write in their praise, but this is probably the first time the request has ever been made so frankly. The meaning of the word "criticise" has often been disputed. Some—these are old-fashioned folk, say the artists—think that it means "to judge," the idea of a subsequent verdict, whether of acquittal or condemnation, being of course implied. Others, less inclined to

etymology, think that it is synonymous with "to find fault." But we think that no one until now has ever suggested that "to criticise" means solely "to praise." The study of philosophy and kindred subjects has owed much in the past to German thinkers, but we are not prepared to accept with unqualified enthusiasm the latest discovery.

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After this we are glad to be able to say that Dr. Reinecke's book is an extremely suggestive and useful little book, which, although it does not, of course, cover the entire vast field, will nevertheless be found very helpful to all those who wish to attain perfection in the difficult art of accompaniment. The musical illustrations and their analysis are very much to the point, and the subject is treated throughout in a pleasant, above all, in a sympathetic manner. This is Dr. Reinecke's final sentence:—

"In closing, I repeat that for him who would accompany well, music must be the mother-tongue; that is, he must understand music better than any other of earth's tongues and be a bit of a poet beside."

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We are well aware that there is little new to be said concerning the curiosities of advertising. But, though criticism may be exhausted, the curiosities themselves are constantly receiving fresh additions. For instance, is not this a novelty?

Wanted, a lady to do a small family washing each week, and to take her pay in violin or piano lessons from a competent teacher.

We are of opinion that music, even in its brightest days, was never treated with such consideration. Cleanliness—this is our line of argument—is next to godliness, being, therefore, the noblest end but one of sublunary ambition. Washing is obviously connected with cleanliness; some say it is needful to the attainment of cleanliness—and cleanlinessness. And yet, by the terms of the advertisement, lessons on the piano or violin are offered as equivalent in value. We have been guilty of occasional pessimism in the past, but we will be so no more. A brighter day for music is at hand; its true nobleness is recognised at last.

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Another curiosity of the advertiser's art may have been observed recently in those columns of the daily papers which are devoted to theatrical announcements. The management of a piece called "The Black Rover," which is being performed at the Globe Theatre, have collated extracts from the various press criticisms passed thereon, and, under the heading "When doctors differ"—?" have reprinted a number of sentences which are all in hopeless opposition one to another. This is, of course, a silent way of saying to the public: "All your critics contradict each other as to the merits of our piece; it is for you to decide." We believe that the idea is comparatively new, but with that we have no concern. We only wish to ask one question: Does the composer of the "Black Rover," or whoever is responsible for the methods of advertisement adopted, seriously mean to imply that all the differing criticisms are of equal value? He should be made aware that of the numberless so-called critics in London there are perhaps half a dozen or so who are trained and competent musicians, catholic enough in taste, and of experience sufficiently wide to justify our acceptance of their standards of measurement; of the rest, many combine a superficial study of music with the study of a dozen other subjects; more are simply reporters, who have been thrust on criticism. But perhaps Mr. Luscombe Searelle draws comfort from this division of counsel, and would prefer to regard all his counsellors as of equal authority. A work which rouses so much debate must, of course, be a great work.

There has been a good deal of discussion recently with reference to congregational and non-congregational singing in our churches. The Rev. Henry White, whose sudden decease has given such pain to the frequenters of the Chapel Royal, Savoy, held decided and, it must be added, sensible views on the subject. A great admirer of a full choral service, he was of opinion that anthems imperfectly rendered were most unedifying, and as the Queen did not see her way to provide funds for the establishment of an efficient paid choir he would only permit such music in the services as the whole of the worshippers could take part in without difficulty. The hymn tunes and chants were, therefore, always chosen for their melodic clearness, and the congregational singing at the little chapel off the Strand has for many years presented a model for imitation.

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We are very sorry—we have been rude to "Life," and we apologise. We accused the gentleman who writes its musical columns, firstly, of being a musical critic; secondly, of being an optimist; the grounds of our charge being a paragraph in which that amiable person implied that an average Promenade Concert audience was likely to censure an artist for introducing a cadenza into a song by Balfe. We deeply regret that we should have pained the Busy B, who says that we "have not yet learned to distinguish between optimist and pessimist views."

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No—we showed, we confess, a temporary inability to distinguish between criticism and untrained reporting. We further spoke of the writer as a *rara avis*. As he has abdicated argument and vanished in flippancy we will substitute by way of similitude the famous cat from Wonderland. There is nothing left of the writer in "Life" but a grin.

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The orchestral rehearsals for the Norwich Festival were held at the Royal Academy of Music on Wednesday and Thursday, when all the principal works announced were taken. It would be obviously improper to anticipate the results of next week's performances, still more the verdict then to be passed on Dr. Hubert Parry's new work. It is permissible, however, to speak of the admirable efficiency of the orchestra—due, of course, in a very large measure to Mr. Randegger's care and experience. To say that the principal vocalists are more than adequate is superfluous; and it is only to be hoped that the Norwich chorus is prepared to equal the efficiency of soloists and band. If it be so there can be no manner of uncertainty as to the artistic success of the Festival.

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We have received several letters relating to our paragraph last week on that mythical creature, the "Rabid Wagnerite." Here is an extract from one:—

*A propos* of your remarks, I would ask what you mean by the following:—"We have never seen any traces of him, and would willingly bid him, if only for the satisfaction of ascertaining his market value. Judging from the rareness of the bird, it should be high." Query—the bird? or the market value?

We meant both.

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Dr. Mackenzie's incidental music to "Marmion" is to be performed shortly at the Lyceum Theatre, Edinburgh, when the new play which has been founded by Mr. Buchanan on Scott's poem will be given. The music, which includes an overture, *entr'actes*, and two songs, has been ready for some twelve months, and will certainly be not the less interesting feature of the performance.

We have received the September number of the "Cambridge Examiner," the papers in which are as comprehensive and searching as usual. This is especially so with the paper on music, for which Miss Oliveria Prescott is responsible, and which is admirably designed to detect genuine knowledge in the candidates on the one hand and "cramming" on the other.

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It is perhaps superfluous to remind amateurs—who are no doubt thirsting for good music after their summer drought—that the Crystal Palace Concerts will be resumed this (Saturday) afternoon. Madame Valleria is the vocalist announced; and Herr Julius Klengel, the 'cellist from Leipzig, will play.

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Mr. Frederick Corder has accepted the post, made vacant by Mr. Ebenezer Prout's resignation, of conductor of the Borough of Hackney Choral Association. This admirable body is to be congratulated on the acquisition of so earnest and accomplished a musician.

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The performance of Mozart's opera, "Cosi fan Tutte," by the students of the Royal College of Music will be repeated next month at the Savoy Theatre, probably on the 17th. The College Concerts also will be resumed on Thursday next, when Schubert's Octett will be given.

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Mr. Carl Armbruster, who has been absent on the Continent seeking for musical novelties, has brought back as additions to his *répertoire* of *entr'acte* music at the Haymarket, an overture by Ambroise Thomas ("Midsummer Night's Dream"), the new ballet music, "Les noces d'Arlequin," of François Thomé, and a Viennese waltz by Czibulka; none of these pieces have yet been played in England.

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The establishment of "Local school examinations," to which Lord Charles Bruce's letter in our last issue called attention, has been received with general approval in musical circles. Heads of schools should remember that applications must be sent in before the 31st inst.

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Signor Lago's arrangements are still somewhat incomplete, but there has been talk during the past few days of opening the season on the 18th with the "Huguenots," with Miss Macintyre as Valentina. Miss Macintyre will also sing in "Faust" and "Mefistofele."

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Madame Valleria commences a provincial tour, under the direction of Mr. Vert, at Cheltenham on Monday next.

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By command of the Queen, M. Johannes Wolff played before Her Majesty at Balmoral on Wednesday evening.

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Miss Fanny Davies, who has just returned from a visit to Madame Schumann, will, after Christmas, give a series of recitals in the provinces.

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The first of a series of six Chamber Concerts will be given at St. James's Hall by Senor Albeniz on Friday, January 2nd.



### MUSICAL PERFORMING RIGHT: IMPORTANT ACTION.

His Honour Judge Martineau, in the Brighton County Court on Friday of last week, had before him the case of "Moul and Mayeur v. Gronings," an action brought by Mr. Alfred Moul, 19, Sackville-street, Piccadilly, London, W., dramatic agent, and Agent-General for the British Empire of the Société des Auteurs, Compositeurs, et Editeurs de Musique, and M. Louis Mayeur, 17, Rue de Faubourg Montmartre, Paris, musical composer, against Herr Franz Gronings, bandmaster of the West Pier band, to recover £21 as damages for the unauthorised performance and infringement, without consent, of the copyright of a musical composition entitled the "Polka Caprice," of which M. Mayeur is the composer and Mr. Moul the English agent. The proceedings were taken under Section 2 of the 3 William IV., cap. 15, and the specific alleged offence was alleged to have been committed on the 1st of August last. The plaintiffs also claimed an injunction restraining defendant from continuing the alleged infringement of the copyright. Mr. Mann (Messrs. Mann and Taylor, London) appeared for plaintiffs; and Mr. Watson-Thomas (Messrs. Thomas and Hick (Brighton and London) for defendant, who raised the special defence that plaintiffs had not complied with the provisions of the Acts of Parliament, 3 William IV., Cap. 15 (1833); 5 and 6 Victoria, Cap. 45 (1842); 7 Victoria, Cap. 12 (1844); 15 and 16 Victoria, Cap. 12 (1852); 45 and 46 Victoria, Cap. 40 (1882); 49 and 50 Victoria, Cap. 33 (1886); 51 and 52 Victoria, Cap. 7 (1888); the Berne Convention (1887); and the Order in Council of December, 1887, confirming the Berne Convention.

Mr. Gronings was present, but neither Mr. Moul nor M. Mayeur put in an appearance.

Mr. Mann, in opening the plaintiff's case, stated he was in a technical difficulty in proving the exact date of the performance complained of, and also the actual performance by the band conducted by the defendant. He had relied upon the defendant's answer to interrogatories administered by the plaintiffs to prove this part of his case; but unfortunately the answer did not assist him. He appealed to his learned friend who appeared for the defendant, to admit the performance and the date, as they were not fighting for money but for the love of art. They were really fighting the case on "principle."

Mr. Watson-Thomas: But your "Principal" doesn't appear.

Mr. Mann: Surely the defendant will not allow this case to fail upon a technicality. He has expressed his desire to fight the question out, and to defend the rights of English bandmasters, although he is a German.

Mr. Watson-Thomas: It is not necessary to go into the question of nationality, as your client is a Frenchman. The defendant cannot perjure himself—in his answer—to assist the plaintiffs in proving their feeble case. The plaintiffs had been watching the defendant for nearly two years, as he had refused to join the association (or society) and to submit to an arbitrary demand of ten guineas per annum. They now thought they had tripped the defendant upon a wretched little polka which had been played over ten years, and they demanded twenty guineas damages, which was far more than the whole polka and copyright were worth. His Honour would soon see from the evidence what sort of a case this was, and what the ten guineas (per annum) demand amounted to.

Judge Martineau: The case must be proved strictly and tried out, whether it is alleged to be in the nature of a "blackmail" action or not.

Mr. Watson-Thomas: I thank your Honour for mentioning a word which exactly describes this case. I have been trying for some minutes to convey the same impression without using an expression which is none too harsh. However, sooner than that the case should fall through, I am prepared to say on behalf of the defendant that his band did play a musical composition entitled "Polka Caprice" on one occasion, during the first week of August in the present year.

Mr. Mann: I am obliged to my friend for the admission. The defendant, in his answer to interrogatories, raises some distinction between an orchestral band and a military band. He is asked whether he conducts an orchestral band on the pier, and he replies, "No! I conduct a military band." I am sure I did not know there was any difference.

Mr. Watson-Thomas: What! The adviser of the "Société des Auteurs, Compositeurs, et Editeurs de Musique" not know the difference between an orchestral band and a military band!

Mr. Mann stated that a Pier programme was purchased on August 1 upon which appeared the name of the "Polka Caprice." It was common ground that the piece was not registered under the International Copyright Act,

1844; but by the Berne Convention the work became protected. This treaty came into operation suddenly on December 6th, 1887, and the question most materially in dispute was whether the resultant Act was retrospective or not. He explained the *locus standi* of Mr. Moul by stating that authors in France were able to give a power of attorney to an agent, and this power was given to Mr. Moul on behalf of M. Mayeur, who was unable to guard his interests in England. He referred to what is known as the Bulwer-Lytton Act, which protects the works of British subjects, and the subsequent Act of 1844, by which the protective privileges were extended to foreign works when registered; but now there was no necessity to register in every country under the International Copyright Act, 1886, which necessarily was a retrospective measure. He argued that the Berne Convention embraced the Acts of Parliament previously passed, and contended that the Order in Council ratified the decisions of the Convention to the same extent as an Act of Parliament, and thus a work that was good copyright in France was equally protected in England. He said the defence raised would be that there was no notice of reservation of rights printed on the face of the copy of the music.

His Honour remarked that it would be very hard if a person purchased a piece of music upon which no such notification appeared and performed it in public and was then mulcted in damages. He did not consider that an author who did not retain his rights by giving printed notice to the public, as provided by the Act, would be entitled to damages.

Mr. Mann quoted extensively from the 1882 Act to show that the right of an author did not pass from him because of the omission of such notice. He produced a printed copy of the piece upon which the existence of the copyright was certified by the Minister of the French Interior, the rights being reserved for military, piano, and other instrumental performances. Mr. Mann also put in the defendant's music of the "Polka Caprice," printed between two other pieces of music in No. 62 of "The Orpheus Journal." He also put in a Pier programme purchased on August 1st, but Mr. Thomas would not admit that the "Polka Caprice" was played on that day.

Mr. Mann then called Mr. Sarpey, in the employ of Mr. Moul, who produced the certificate of the registration of the "Polka Caprice," and said the piece performed by Mr. Gronings was the same air, but pitched in a different key. He also produced powers of attorney given by M. Mayeur to Mr. Moul, the Société des Auteurs, and others. In cross-examination by Mr. Watson-Thomas on behalf of the defendant, witness admitted that Mr. Moul's sub-agent had written the defendant, demanding ten guineas per annum for the right to perform pieces in the Society's repertoire. Witness admitted the defendant had asked for a list of the pieces included in such repertoire, which had not yet been made out. Witness further admitted that the defendant wrote to him enclosing a list of pieces he intended to perform, and requesting Mr. Moul to strike out all those pieces which he could not perform without payment of a fee. Witness afterwards returned the list, saying that there were few pieces that were in their repertoire, and asking for the names of the authors of some of the pieces. Messrs. Lafleur, publishers of the "Polka Caprice" as performed by defendant, also submitted a list in April last, but he could not say what pieces had been marked as copyright. He had their catalogue in April, and he was not prepared to swear that No. 62 of the "Orpheus Military Band Journal" was published in February, 1887, or whether or not it was in their list submitted.

Witness stated he had forwarded Messrs. Lafleur's list to Paris, and had only received back a portion of the list, which, had been looked through in Paris.

Mr. Gunnell, sub-agent of the French Society, proved purchasing the programme at the Pier gates on or about August 1st, but he did not hear the "Polka Caprice" played. He went to the Pier last (Thursday) night and asked for a programme, and Mr. Gronings asked him if he wanted one for last year or next. (Laughter.)

Mr. Thomas asked him how the £10 10s. he proposed to charge was to be distributed. Did any of it reach the Frenchmen? (Laughter.)

Witness declined to state how much was his percentage of the receipts, or how much Mr. Moul retained for himself, but a good proportion reached the authors. He only asked for a nominal penalty, but sought an injunction to restrain defendant from future performances. He had read all the correspondence in the musical newspapers bearing on the question, and admitted writing a letter in which he stated that defendant might play the "Bohemian Girl" and other worn-out pieces, but he would have to pay for more modern pieces. He admitted writing in 1889 that the society's repertoire comprised over a million pieces. He received a letter from Mr. Gronings expressing an opinion that it would be better for wit-

ness to send a list of the chargeable items. He had also written in 1888, stating that two millions of pieces were protected under their agency. The Brighton West Pier Company had not paid anything, and he could not recollect writing to Mr. Marriott at Eastbourne, saying that they had done so. He had written threatening Mr. Marriott with proceedings and demanding ten guineas per annum. Mr. Moul had also written Mr. Marriott to the like effect, and their solicitors (Messrs. Mann and Taylor) had written threatening proceedings.

Mr. Watson-Thomas: Why did you not sue Mr. Marriott then?

Witness: Because he died (laughter).

Mr. Watson-Thomas: Yes, you killed him. As to the tariff, if defendant played one small piece the charge would be 2s. or 2s. 6d.; or if the whole programme for the day was from their *répertoire* the charge would be a guinea. If the performances were at the Hove Town Hall, and by amateurs, the charge would be £5 5s., but professionals would be charged less. They had accepted 5s. for an amateur performance at the Hove Town Hall for the use of the *répertoire* for the evening.

On being re-examined Mr. Gunnell said half-a-crown would be a satisfactory amount for defendant to pay for performing the piece, as it would be an acknowledgment of plaintiffs' rights.

Mr. William Kennard, foreman printer, said he had been subpoenaed to produce all manuscript for printing for the West Pier on July 31st and August 1st and 2nd, but did not produce any, as his firm did not do any printing for the Pier on those days. The programme produced was probably printed in June, but he could not swear to the date.

Mr. Watson-Thomas said he would admit the "Polka Caprice" was played on the Pier during the first week in August, but could not say that it was played on the first of August. He called attention to several clauses of the various Acts of Parliament, contending that the Berne Convention amalgamated them all. Going back to the Act of 1844, he pointed out that it did not protect foreign productions in this country unless the rights were duly registered; but a provision was made that at some future time, by an order in Council, a piece first produced in a foreign country might be protected in British dominions if it were properly registered; but it did not prevent fair imitations or adaptations being performed without infringement of the author's rights. The Act also provided that registration in this country must be made within three months of the first production in France or elsewhere, and this had not been done by plaintiffs. No alteration in this provision was made until the Order in Council published in December, 1877. The "Polka Caprice" was published in France in 1877, but only published in England in February 1887, before the provisions of the Berne Convention came into force, and when anyone had a right to publish the music in England, as the author had neglected to register either his publishing or performing rights. His client had performed the piece in public before the Berne Convention. The plaintiffs were now claiming that rights that were lost and forfeited before the Berne Convention were to be reinstated. He contended that his client had acquired a vested right to perform the piece, and he could not be divested of it, and no Berne Convention could deprive him of the right to play it, as provided by the sixth section of the International Copyright Act, 1886. The piece had been performed everywhere in England for the last ten years without any objection being raised. He pointed out that though the Berne Convention Act was dated June, 1886, it did not come into operation until the publication of the Order in Council in December, 1887. His client had played the piece in the summer 1887, and it was admitted that at that time he could not be restrained from doing so, as the plaintiffs' rights were then lost or forfeited under the Act of 1884. Furthermore, under the Berne Convention and Order in Council the plaintiffs could only claim "the same rights as natives." It was admitted that under the Act of 1882 a native would have lost the performing right, as there were no rights reserved upon the published copy which the defendant bought and played from.

Mr. John Ulrich, trading as Messrs. Lafleur and Co., deposed to publishing the piece in February, 1887, and at that time it was not registered at Stationers' Hall under the Act of 1844. There was no necessity then for him to obtain the author's consent, as the rights were lost by non-registration. The plates from which the music was printed cost about 4s. each, and he could not say how many copies had been sold. There were about 80 plates for all the band parts. Witness had made another search at Stationers' Hall and found no registration entered.

Mr. Watson-Thomas: Your Honour, we have had notice to produce drafts of letters from the defendant to "THE MUSICAL WORLD" and other papers.

I have Mr. Jacques, the Editor of "THE MUSICAL WORLD," present, if my friend desires me to call him.

Mr. Greenings, called on his own behalf, gave evidence to the effect that he bought No. 62 of the "Orpheus Band Journal" in April or May, 1887, and he had played the "Polka Caprice" several times since in 1887, 1888, 1889, and 1890.

Mr. Mann: Will you play it again?

Witness: Yes; if I win this case.

Mr. Watson-Thomas: Oh, yes! with pleasure; to-night if you like, and put on the programmes "By kind permission of His Honour, Mr. Judge Martineau."

His Honour: You must not draw me into the question.

Cross-examined: He played the piece during the first week in August. He partly prepared the programme, but his librarian added the name of the composer, of which he was ignorant at the time. He had not heard the name of Mayeur as an author before. He did not perform music marked "all rights reserved" without permission. He had given notice to the Society that he intended to perform certain pieces to bring forward a test case, but they had taken him by stealth, to his possible detriment with the Pier Company. He stated that the Society claimed fees, but did not say to what extent, nor what pieces they would protect or what they would not.

Mr. Mann having replied, His Honour reserved judgment until after a similar case now pending at Eastbourne had been argued before him.

## THE MUSICAL IDEA.

BY M. DAUBRESSE.

[Translated from "L'Art Musical."]

*A musical idea is a succession of sounds, linked together according to certain rules, and striking the ear with a sense of completeness.*

Musical sounds differ from those which are articulated in that they do not present to the mind any representation of form, or recall the appearance of any object. A musical idea may be considered as essentially a *perception*. It is itself. The rules which govern the connexion of sounds have a dual *raison d'être* in our organization and in our artistic practices. Those belonging to the former category depend solely on our physical constitution, and are, therefore, *universal*; man, in spite of different degrees of civilization, having everywhere the same physical constitution; *invariable*, the individual only changing to any appreciable extent at the expiration of periods of such length that they may be considered as of indefinite duration; *necessary*, because without them music would cease to be. As examples of these rules may be given the necessity, which compels the composer to employ only sounds of which the pitch is within the limits distinguishable by the human ear; only to use in vocal music certain intervals suitable to the human voice; and only to employ dynamic effects with a due regard to contrast. The laws which are the result of our artistic practices are of quite another kind. The consequences of a secular education, they become modified with our own habits; they differ with time, place, and race; many of them, accepted only a few years ago, are falling into disuse, many of them, unknown or disregarded up to the present, tend towards recognition and even towards acceptance as rules. The work of our modern schools consists in teaching or forcing on the public new principles, new methods of composition—doubtless destined to disappear some day like their forerunners—but which have considerable influence on all contemporary musical work.

A musical idea strikes the ear with a sense of completeness; in other words, every succession of sounds constituting an idea tends to a conclusion, to a point of rest indicated by a cadence. To be easily grasped by the listener, a musical idea should be comparatively short. It usually comprises 2, 4, 6, or 8 bars.

Having been stated, its development follows. It is in this process of development that a large portion of the charm of the power of abstract music (abstract music being understood as that which is not subordinated to any text, to any poetry, French or foreign—in a word, instrumental music) consists. To develop an idea, to make its thousand facets flash, to conceal it by brilliant embellishments, then to show it in its simplest form; to make it graceful, gloomy, languishing, then to restore its original vivacity; to compress it and again unfold it; to compel the delighted listener to follow



its windings, to lose it, to find it, to seek it again, *that* is the true province of music, the secret of its irresistible attraction, of that exclusively musical enjoyment which it alone is capable of bestowing.

To obtain an exact notion of what is called the *musical development of an idea*, special attention should be devoted to the fathers of modern music—Handel and J. S. Bach. It is in the latter, above all—in his suites, his inventions, his “well-tempered clavier,” and particularly in his fugues—that the development of an idea may most profitably be followed. It is in these that one can admire the inexhaustible fertility with which from a theme of 2, 3, 4, or 6 bars he extracts whole pages without a moment's weariness, a moment's feebleness, without a shadow of a doubt as to the choice of ornament or the proper road to follow.

It is a pleasure, and a very great one, to follow, bar by bar, phrase by phrase, the musical idea in its original form, through all its rhythmic and melodic changes. It is with ever-growing charm and a sentiment of profound respect that one listens to this great master and perfect musician, who has no need, in order to make himself understood and loved, to call poetry or painting to his aid. Here is in truth, music, for its own sake; the idea sufficient in itself. Here indeed he who truly seeks shall surely find. If the study of Bach seems at first a little arduous, some of Handel's—the simpler secrets—may be sought in his charming variations on a theme of a few bars. It is very easy to follow the musical idea in its primitive form in the various rhythmic, melodic, and harmonic changes to which he subjects it. As good instances of his clavichord music we may cite the suites I. to XV., and a Chaconne which comprises no less than sixty-two variations.

Again, if the study of Handel should seem too difficult, we will refer you to the sonata in A major of Mozart. In these eleven delicious variations one can follow with ease the transformations of a given musical idea.

It is important here not to confound variations and developments. These two words are not synonymous.

To vary a theme is to modify it either melodically by the “augmentation” or “diminution” of its members; or rhythmically by changing its note-values; or harmonically by changing the relations established between the constituent notes of its harmonies.

To develop a theme is to cause successively all the musical forms which it is capable of containing to spring forth; to variously combine the elements of which it is composed, and to extract from them, at will, new themes.

The preparatory study of a varied theme leads to the comprehension of a developed theme.

Henceforward these two words will be no longer used as synonyms.

A musical idea without developments does not uniformly continue without pause or rest till it reaches the conclusion which gives it completeness. Like a literary idea, it is subdivided into phrases; some of principal importance, others of less value, sometimes omissible, which come between the former, and may be styled incidental. It is comparatively easy to make a logical analysis of a page of music, and to indicate the punctuation required (especially in classical music). Some notions of harmony, a knowledge of the various cadences indicative of rest, and a feeling for tonality, are all that are necessary.

An idea presented in a certain key generally concludes in the same key, and unless considerably developed its modulations are of short duration, and are generally made to neighbouring keys. The appearance of a second idea is characterised in the majority of cases by a sudden or by a prepared modulation, or more rarely by a change of rhythm.

A succession of musical ideas constituting the musical discourse is called a “piece” (*morceau*)—symphony, sonata, concerto, suite, &c.

A classical piece, such as a symphony or sonata, does not contain more than two, three, or at the most four ideas, of unequal importance, in each of its portions (*allegro*, *andante*, *finale*).

The succession of these ideas according to a certain plan constitutes what is called the *form* of the piece.

The form of the symphony differs little from that of the sonata, but in symphonies the tracking of the ideas becomes of almost insurmountable difficulty when only pianoforte arrangements are available. The mutilations to which they have to be subjected to adapt them to this instrument make them unrecognisable. We do not here speak solely of the effects of *timbre* and contrasts of sound, which completely disappear, but of the very structure of the work. Analysing under such conditions, one becomes liable to grave misunderstanding, which a glance at the score would have prevented.

The study of the *orchestral* scores of our great masters is one of the most

profitable and attractive that it is possible to make. Nowhere is the pleasure of learning and understanding more keenly felt. For those who love her truly music reserves a deep and mighty joy, of which no other art possesses the secret. Nothing, either in poetry or in painting, affords the artist a happiness comparable to that which he experiences when, after having meditated, searched, examined, and fathomed, score in hand, one of our great musical compositions, he finds himself in a concert hall. Then he realises his dream, eagerly listens to idea after idea unfolding itself, and hears again and again the ineffable melodies which have charmed him. Stirred to the profoundest depths of his being, he experiences a supreme joy of incomparable intensity, afterwards leaving in its place a sense of regretful loss and an inextinguishable desire for the recurrence of his felicity.

## VOICE CULTIVATION.

BY JOSIAH RICHARDSON.

(Continued from page 776.)

Chance should have no place in the study of vocalisation: knowledge born of experience and confirmed by science should direct all that is done. But knowledge alone is not sufficient. For it is quite possible to know the sound or movement necessary, and to understand how it may be procured, and yet be quite unable to do what is required; the various parts refusing or being unable to obey the dictates of the will. This is abundantly illustrated in the experience of every teacher. Take, for instance, such an apparently simple matter as the production of some particular vowel. The true sound may be rightly apprehended, and the needful position of the tongue, lips, &c., well known, but the tongue may stubbornly refuse to assume the required position; proving itself in very truth to be an “unruly member.” So again with regard to “attack”: in which a lack of control over the chest or laryngeal muscles may effectually prevent the production of clearly-perceived effects.

Control of the vocal organs is, then, a highly important matter in vocalisation. Movements of every kind need to be brought under the dominion of the will, so that they may be made to take place in harmony with the known requirements of singing. The parts need to be disciplined, developed and strengthened, so that they may be both able and willing to respond to the various demands made by artistic vocalisation. Thus the lips, jaw, palate, tongue, chest, &c., may possibly need special training, that they may conspire together in working out the right production of tone, as also in effecting those modifications and alterations of tone associated with good singing.

Many professors of singing think that such study as that indicated above is quite unnecessary; and they therefore, in teaching singing, rely wholly upon example. This may do well enough for some who possess this necessary control as a natural heritage—that is to say, those by whom all needful independence of movement, associated with right tone production and alteration, can be readily secured, apart from any special study. The number of these fortunate ones, however, is very small; so that in most cases it is positively needful to supplement such example with exercises directed to the development of various organs. But, even when what is necessary can be procured without such aid, there is still the matter of expedition to be considered. An exercise, for instance, devoted to raising the palate may shorten by some months the time spent in learning the right production of tone. Or again, the development of the breathing—control, capacity, and force—by special exercises employed for a few weeks will frequently place a pupil in possession of powers such as would have required years to gain by ordinary means. In short, a true system of voice cultivation must make provision for all possible contingencies, and be adapted to meet the requirements of all who may need to use it. Systems of teaching singing are too often judged of by the requirements of good singers. The exercises used in the training of some celebrated artist are regarded as furnishing all that is requisite to attain a like result for all voices. This is evidently a mistaken notion. To those blessed with similar physical and mental capacities, such exercises might prove sufficient; but they would most certainly be found wanting in the case of those not similarly constructed.

The various organs mentioned as likely to need special training, i.e., the jaw, tongue, palate, &c., do not represent the whole of the parts concerned in vocalisation. They are, however, the most important, inasmuch as they act in a certain way as guides to the working of all the other parts. This

is a very important consideration. Many movements intimately connected with tone production (as for instance the intrinsic working of the larynx, the position of the epiglottis, the direction of the air jet, &c.) are, with regard to direct manipulation outside the domain of volition. Now it is of the highest importance that these movements and workings should be controlled. It is, therefore, needful that they be associated with certain volitional activities in such a way that the right action of the one will ensure the right action of the other. This necessary association is found in the working of the jaw, the palate, and the tongue, which are so connected with the lesser volitional activities as to make it possible to bring the latter under the control of the will. The action of these three parts is therefore significant, not only for the direct influence they exert upon tone production, but owing also to the mediatory office they are called upon to fulfil.

Coming now to the detailed requirements of each part: And first concerning Jaw Movement. Regarding this, what is required may be briefly stated as a possible ample, free, and rapid movement. No single thing can do more harm to vocalisation than want of jaw movement. The jaw represents the gate of the mouth; if this be closed the tone is shut in, and quality, power, and distinctness all suffer. The mischief, too, is twofold, i.e., what is done and what is prevented. The vocal organism is strictly co-operative in action, the parts being dependent upon one another. When one part does not do its duty, extra work is thrown upon other parts, which are thus unduly strained. And so it frequently happens that the whole vocal machinery is injured in its effort to make up for the inactivity or wrong activity of some one part. No portion of the natural working can be omitted or interfered with without its being felt by the entire organism. Many singers endeavour to make the lips do duty for the jaw, exposing instead of separating the teeth. This action, while it gives access to the sound, robs the tone of its mellowness—the modifying effects of these curtains (the lips) being lost when they are withdrawn from the door of the mouth. Besides this the vowel sound is interfered with, and other minor defects introduced.

Further, Jaw movement must be free and easy, as well as ample. Flexible movement produces flexible tone. A stiff jaw is a barrier to pleasant sound. Tone quality may in general be judged of by the appearance of the singer's face; so directly is pleasant tone associated with pleasant looks. Again, the jaw movement must be Rapid; otherwise whatever vowel is produced it will be preceded by a noticeable foreign sound, forming as the jaw slowly moves to its right position.

Regarding the action of the Palate:—

In this enlightened age it is scarcely needful to explain the position and purpose of the soft palate. A word or two, however, concerning its action during vocalisation may not be out of place. The palate forms the curtain of the throat as the lips do of the mouth; dividing, when it is raised, the post-nasal chamber from the throat and mouth. Now good vocalisation requires that the singer possess the power to raise this curtain. Some writers have gone so far as to state that it must be drawn well up for the right production of every single tone. This is a decided mistake: as for the low tones it is rightly depressed, being only *gradually* elevated as the pitch ascends. But this depression must not be confounded with a "dropping" of the palate—the latter being a decidedly faulty condition. The relaxation referred to is *relative*, the lowest point of depression during vocalisation being higher than the position of the palate when at rest. The dropping of the palate is very often owing to organic defect; but it not infrequently arises from a certain lack in the muscular effort put forth by the singers, or from ignorance of the requirements of true vocalisation. When there is distinct muscular weakness present, suitable exercises will go far to strengthen the muscles, and to induce a more healthy condition.

#### TONGUE MOVEMENT.

In the opinion of many writers the action of the tongue seems to be confined to the production of vowels and consonants. This is too narrow a view of the office it performs. For, besides its effect on vowel production, it is instrumental in actual tone formation, and also helpful in producing alterations of pitch and volume. In other words, *all* phases of song and speech are in part dependent upon the position and movements of the tongue. The tongue in many respects plays a unique part among the organs of speech and song. Its formation and position enable it to make connection with every part of the sound-producing and modifying organs. With regard to tone production and alteration, it should be noticed that the action of the tongue is accommodative not initiative, permissive rather than productive. This may be news to many, and is certainly opposed to the ideas of many writers upon

the subject. The subordinate part the tongue plays is for one thing necessary to the formation of vowels *at all pitches*. To permit this it must act in conformity to the requirements of tone production as represented by the working of the larynx, &c. Thus, while the tongue does not directly assist the formation and alteration of tone, its co-operation is needful to the proper fulfilment of this effect. Further, the action of the tongue in vowel formation is not, as many have supposed, dependent upon the special position and shape it may assume in the mouth. Persons who have suffered amputation of the tongue have not been thereby prohibited from forming the vowel sounds. The power it possesses in vowel formation is mainly owing to the influence it exerts upon (a) the direction of the "air jet," and (b) upon certain intra-laryngeal movements it may assist or retard. Both these actions are owing to alteration in the position of the epiglottis, caused by the movements of the base of the tongue, which latter is made in conjunction with the elevation and depression of the larynx as a whole. The influence exerted by the shape and position of the body of the tongue is, so far as vowels are concerned, restricted to making the sounds more distinct: such influence, however, is not a necessity of vowel formation.

A pliant and non-obtrusive condition of the tongue is the one best suited to the requirements of vocalisation. A stiffening of this organ is fatal to pleasant sound. For beside the direct injury done to the tone, other parts are in this way coerced into faulty action—wrong begetting wrong, thus doubling the fault. To secure this pliant condition of the tongue is not always an easy thing. It may, however, be effected by fitting exercises; which should be practised until the tongue is made ample and willing to adapt itself to the requirements of good singing—a possible attainment for everyone.

It now remains to say a word or two concerning the chest working. The two methods of breathing, practised by rival schools of singing, have already been referred to by the writer in these pages. Endeavour was then made to set forth the advantages and disadvantages attaching to each of these methods. There is, therefore, no occasion to further debate the question here. It would be well to point out, however, the distinct need there is among voice users generally to gain control of the chest working. How such control is procured is a matter of small moment compared with the fact of its being secured. Still, there can be little doubt but that special advantages attach to the use of a right method of breath-taking. The proper manner of holding a pen is not to be disregarded because good writing can be produced with the hand in an awkward position. Some pianists, too, procure good staccato effects with a stiff wrist, yet this does not do away with the desirability for securing flexible wrist movements. In like manner a good system of breathing is not to be lightly considered because a high degree of vocal power has sometimes been developed apart from a special study or knowledge of this subject.

A point of peculiar interest in connection with breathing is that of complete and active *expiration*. Considerable effort is frequently made by singers to extend the inspiratory movement, but few concern themselves with the, in many respects, more important matter of extended expiration. For not only will it add at least seventy cubic inches to the breathing capacity, but it also develops breath control in a very marked manner, and greatly adds to the possible force of expiration. Complete expiration is effected by the vigorous use of the abdominal muscles, by the action of which the abdominal viscera may be forcibly pressed against the diaphragm, the latter being then driven well into the thoracic cavity. By this means the lungs are, so to speak, squeezed and emptied of air as far as it is possible for them to be. Further, the working associated with this being active (purely muscular), it permits of the production of the finest shades as well the most decided examples of force.

#### THE FLOWER OF FLOWERS.

Man is proud, for his young bosom  
briefly holds of flowers the best;  
Queen Creation wears this blossom  
never-fading, on her breast.  
If he will, to whom 'tis given,  
he may bear a Godlike part,—  
draw from every wind of heaven  
light and sweetness to his heart.

ST. CLAIR-BADDELEY.





MISS KATE CHAPLIN.

From a photograph by WINDOW and GROVE, Baker Street.





## The Dramatic World.

### "SWEET NANCY."—"THE SIXTH COMMANDMENT."

LONDON, WEDNESDAY, 8TH OCTOBER, 1890.

MY DEAR MR. FIELDHOUSE,—

You may be aware that we are the slaves of habit. I know that I am, particularly; indeed, I have often thought that it would be an interesting study, the determining where—in unhappy cases like my own—habit leaves off and mania begins.

For example: I have got into the way of writing to you about the plays of London upon Wednesdays, and however fascinated I may be by a piece which is inconsiderate enough to get itself produced, say, on a Thursday, I do not rush to my desk with the lark next morning (I do very few things with that bird, by the bye). No sir; I bottle up my enthusiasm till the next Wednesday, and then, and not till then, for your behoof decant it.

But when a heedless manager produces a new play on Wednesday itself, what then is to be done? What are the rules of the game which I have set myself to play, much as Dr. Johnson set himself to touch alternate posts all down Fleet-street, like an elderly schoolboy as he was? Why then, sir, I must sit up into the small hours—which strictly are hours of Thursday, but that is a quibble—and give you my impressions of the new piece, hot from the oven.

It is not a small hour now, but it *is* Wednesday, and as I am in the humour for jotting I jot—especially as Mr. Robert Buchanan has given us a minor first night this week, as well as that chief one to begin in a few hours, and to be occupied with his ideas on the Sixth Commandment, and Dostoeffsky, and other matters.

There has been a great revival of the dramatised novel during the last four or five years, and Mr. Robert Buchanan has unquestionably been its prophet. "Sweet Nancy," "Sophia," "Joseph's Sweetheart," "The Struggle for Life," "A Man's Shadow"—all these were novels before they were plays, although in some cases the transformation was not made by Mr. Buchanan alone, but a French dramatist acted as middleman; and now we find that "The Sixth Commandment" owes something—be it much or little—to Dostoeffsky's weird story, "Crime and Punishment."

But this putting on to the stage of the spirit of a novel differs altogether from the rough and ready method of twenty years ago or more, when Dickens was chopped into scenes, and they were tied together and called plays. Mr. Buchanan is a skilled workman, and his craft is one of the most difficult—so difficult, indeed, that the method of Mr. Pinero seems more satisfactory and (if only you are Mr. Pinero) easier. In "Sweet Lavender," as in others of this author's comedies, there is no doubt much of the essence of Thackeray and Dickens, but dialogue and plot are altogether new—he has taken only hints of character, "atmosphere," suggestions; he has been a pupil in the school of a great master, if you like, but he has none of the faults of the plagiarist, who touches nothing that he does not spoil.

Mr. Buchanan does directly adapt novels, but his adaptations are for the most part very free ones—he is not bound, as were the spoilers of Dickens, by stories which are fresh in all mouths, household words to every one. When "Martin Chuzzlewit" was new, the poor playwright dared hardly omit a scene, certainly not a marked character—and all Dickens's characters were marked! Master Bailey had to be shaved in Poll Sweedlepipe's little shop—though some necessary question of the

play needed consideration at that moment—or where was the "Chuzzlewit" that the public knew? How well I remember going as a little boy to see "A Tale of Two Cities" at the Lyceum—when Madame Céleste was manageress—and being mightily aggrieved because a certain comic woman (ultimately serious and avenging) did not appear upon the stage! And now I have forgotten that comic woman's very name.

But Dostoeffsky is not known as Dickens was known, nor so loved; and though Miss Rhoda Broughton's novel "Nancy" had much popularity in its day, that day was nearer twenty than ten years ago. It is not surprising, perhaps, that no dramatist has before now laid violent hands upon this work of hers; for its actual story is trite and slight—if you will forgive the jingle. Yet when, a few months ago, Mr. Buchanan produced his version of it at the Lyric Theatre many critics found that it had a first Act charming, and pictures of boy and girl life fresh and living enough to make a success of the whole play, if only the length of the later acts, and the tedium it could not but beget, were remedied.

This has been done, and the *denouement* of the play has been made, if not stronger, at all events far brisker; and the pretty comedy has now so much of fun, of truth, and of observation of real life, that the Royalty Theatre should once more know what full houses are. "Sweet Nancy" is a play which one does not forget—and that is a very rare thing; it is well acted and often well written; and we may surely take it that Mr. Buchanan will very promptly remove the ridiculous rhyming "tag" from a play whose one virtue is its reality.

Enough of "Nancy;" and now I must leave off till midnight—awaiting, with a tranquillity that seems cruel, the fate of that new play which is even now a matter of such deadly anxiety to a score of people: author, manager, and actors. Ah, my dear sir, if the anxieties of others disturbed us, how few dinners would be eaten in this work-a-day world!

LATER.

Much later. It was with a prophetic spirit that I wrote "till midnight"—it was close upon twelve o'clock when the first-night audience had *done* slowly streaming out of the Shaftesbury Theatre. Everybody was talking, eager, interested in everything but the important question of getting home—so strange a drama had Mrs. Lancaster-Wallis shown us on this first night of her return to her own theatre.

To plunge into the midst of things. Mr. Buchanan in no way overstated the truth in his disclaimer of more than the faintest likeness, on the part of his new work, to "Crime and Punishment." There is a murder in both, and both lay their scene in Russia; but the only thing in the play which, in any sense of importance, owes its origin to the novel, is the character of Liza—and that is different enough, Heaven knows!

Stay, though—there is one other thing. "The Sixth Commandment" certainly owes its chief characteristic to Dostoeffsky and other Russian and Scandinavian writers who have lately had so deep an influence on European thought; and that characteristic is gloom. Sitting here writing to you at this ghostly hour, I feel as if I had to-night been personally conducted by Virgil through that Inferno so frequently mentioned—in much plainer terms—by Mr. Buchanan's *dramatis personæ*. Critics of the new school complain of the unreal optimism of the drama which is passing away. Mr. Buchanan—formally though he has cursed the gloomy Ibsen and his works—has here given us pessimism enough to rejoice the heart of Zola; for the sham-happy ending which is sprung upon us in the last five minutes is too palpably unreal to dry the eyes of a sempstress in the gallery. I believe it was to a very great

extent as a protest against these last five minutes only that certain "boo"s greeted the fall of the curtain.

For, though I cannot go into details now that Thursday is cutting its teeth, I may say that there was unquestionable vigour in the scenes of lust and bloodshed boldly set before us to-night. It was strong, harsh, unrelenting melodrama; every Act had its climax of real horror or of genuine stage-effect—there was the true creepiness in those half-darkened scenes through which shuddered appropriately Mr. Godfrey's weird music. The pit rose at Mr. Lewis Waller, again and again, as he passed from one fine frenzy to another: the young actor had a splendid chance, and constant applause showed how he availed himself of it.

All the acting was adequate, much good. Mrs. Lancaster Wallis had by no means fallen into the actor-manager's vice of having a play written "for herself." Her part was indeed not a specially effective one, though she did much with it: the true heroine of the piece was Liza—sympathetically played by Miss Robins—and even she came only third in importance among the characters. Next to the hero-murderer stood certainly the villain, most excellently rendered by Mr. Herbert Waring.

Strong work, my dear Mr. Fieldmouse, if none too pleasant: we have clamoured against the continued supply of sweet milk for babes—and here we have decidedly a change. For the better?

Yours, interrogatively,

MUS IN URBE.

#### GAIETY THEATRE.

There is but one fault to be found with "Carmen up to Data," the new burlesque presented at the Gaiety Theatre last Saturday—it is too good. For ourselves we are not inclined to urge the charge; we do but imagine that it must be formulated by many of the "boys." Being old-fashioned enough to believe that a burlesque should burlesque something, and be more than an incoherent variety entertainment, we are naturally inclined to welcome a piece which, as in this instance, fulfils such conditions. Complete freedom from vulgarity in book, music, or performance—this is more than a negative virtue. At any rate, it is sufficient justification for our hope that "Carmen up to Data" will hold the Gaiety boards for a long while to come.

The authors of the book, Messrs. Sims and Pettitt, have really written it. Nobody, of course, has insinuated that these clever gentlemen kept "ghosts" to do their work; we mean only that the book is not that thin and often impalpable sketch of characters, motiveless and unconnected, which each actor is allowed to work up at his own sweet and wayward will. They have kept to the story of the cigarette-girl, as told in Bizet's opera, with singular closeness, each incident coming upon the audience with all the more grotesque effect because it is inevitable and anticipated, so cleverly have the authors seized upon those features of the original most capable of being distorted into absurdity. Escamillo might have been—and perhaps will yet be—given more chances, and the Carmen of Miss Florence St. John is so sweet and seductive a creature that one often forgets to laugh at her; but, these points given to the enemy, the fact remains that the story is excellently adapted for its avowed purpose. One or two atrocious puns are there, it is true; Dr. Johnson might have held their parents not only capable, but actually guilty of all the crimes named in the Decalogue. But for all that there is some brilliant writing—so brilliant, indeed, that much of its sparkle escaped the attention of an audience which is always on the alert to catch the most trifling quip from its idols. And it is matter of course that in one or two parts the whole story dragged and that in others it was thin. A burlesque—the remark might come better from Mr. Lonnen, who is an Irishman, and a very Irish one—ought never to be seen for the first time. At all events, its initial performances are more or less tentative, and in a few weeks "Carmen up to Data" will play a great deal closer, its points go with more *clat*, and its characters be more properly filled out. *Vlan!* should be Mr. Edwardes' motto.

The music and the performance remain for criticism. Meyer Lutz is of

course responsible for the first. Clever and experienced writer though he be, he has never done any work so good as this before. Never has he been more skilful, more apt; never has he written more piquant rhythms, more delightful melody. The sentimental ballads given to Miss St. John are charming in their way, and quite appropriate—or as nearly so as anything need be in a burlesque—to the general character of the part as it has seemed good to the authors to fashion it. And by this time everybody in London has heard of that weirdly-beautiful song of the Bogie Man, which Mr. Lonnen—with a queer pathos hitherto unsuspected—sings with strange effect in the dim light, while the half-seen faces of the chorus sway in rhythm with his croon to an accompaniment of *bouches fermées*. The pantomimic dance with which this clever actor follows the song is not less striking: at once graceful and grotesque, the eerie humour of the idea is not for an instant lost. Of the three chief performers Mr. Lonnen is certainly the most notable. We have indicated that in Miss St. John's Carmen the *diablerie* of Merimée's heroine is replaced by a softer sentiment; but the Gaiety heroine is not a whit the less seductive for that. She sings excellently and acts better. Mr. Arthur Williams is as droll as ever, and a good deal stouter, as Zuniga. Miss Jennie Dawson is as feminine an Escamillo as you shall meet in a Sabbath-day's journey: the somewhat silly "Swagger Song" given to her at first is, we believe, now omitted, and she will probably act and sing well when she gets the chance. The burlesque Michaela is evidently the younger sister of Little Buttercup, but she is briskly played by Miss Maria Jones. Then there is Miss Letty Lind, who dances—well, like herself: "no lower word will serve." The *pas de quatre* is translated into Spanish; but it is in no way less graceful as danced by Miss Levey, Miss Eva Greville, Miss Alice Gilbert, and Miss Maude Wilmot, although there be some—we are not of them—who say that that final whirl of heels in a circle is "not quite pretty." It is at least a good advertisement for the young ladies' shoemakers. And the dresses are beautiful, and so is most of the scenery; the opening of the second act is indeed the most beautiful thing we have seen recently. Not a little effect is added by the violin quartet played on the stage by four young ladies, so admirably that their names should be rescued from the cold obscurity of a programme foot-note; they are Misses Ashby, Burle, Champion, and D'Alcourt. The introduction of this quartet is one of the happiest instances of the general excellence of the stage-management; for the music, graceful in itself, allows the audience time to take in the impressive beauty of the scene, and prepares the mind for the introduction of the "Bogie" song.

Charming music, bright dialogue, and vivacious actors and actresses— who asks more, even at a Gaiety burlesque? We do not.

#### THE DRAMATISTS.

L.—GRILLPARZER.

It is no easy matter to write of the dramatists of the present century, except the great Frenchmen and perhaps our new-found Ibsen, with either sufficient fullness or sufficient brevity. They are many, and many of them have merit; but nothing is harder than to judge of the position of a recent writer who is not incontestably of the very highest class, nor to say whether he deserves criticism—and, if so, how much criticism—as representing his country's recent literature, if not on his own account. It is, furthermore, difficult to judge whether he is more worthy to represent his country than this or that neighbour of his own craft.

During the last hundred years Germany has produced many writers of tragedy and of tragic melodrama, several of whom, though they enter into no kind of competition with Goethe or Schiller, are well worthy of study. There is the amiable Grillparzer—as Carlyle called him—who was born a century ago and died in 1872; there is Charlotte Birch-Pfeiffer, who died in 1868, the most productive of female playwrights and probably the best—her "Hinko" (which once found its way to the English stage) had in it some stirrings of the true tragic spirit; there is the laborious Bauernfeld, who died but a few weeks ago, and under whose copiousness we find Motley groaning in his diary; and there are at least two authors whose first plays were brilliant successes never destined to be repeated. These are Mosenthal and Brachvogel, born within three years of each other (the former in 1821, the latter in 1824), and celebrated, one for his "Deborah"—whose touching story has spread over all lands, and is as famous in England (as "Leah") as it is in the land of its birth—and the other for "Narciss,"



a drama of terrible length and weight, but by no means without a certain picturesqueness. A translation of this play was made popular in England by Herr Bandmann, and of late years a free adaptation was successfully acted at the Haymarket as "La Pompadour."

Early in the century the fashion in Germany ran in the direction of Fate-plays: very ghostly affairs, of which perhaps the first and ghostliest was "The Twenty-fourth of February," by that extraordinary half-genius and more than half-madman, Zacharias Werner. In his account of Werner's imitator, Müllner, Carlyle gives (in a passage of excellent fooling) the scheme of these Fate-plays, whose pattern for the most part varied very little. This it was: "That a man on a certain day of the month shall fall into crime; for which an invisible Fate shall silently pursue him, punishing the transgression most probably on the same day of the month, annually . . . and never resting till the poor wight himself, and perhaps his last descendant, shall be swept away with the besom of destruction."

Somewhat after this fashion was "The Ancestress"—"Die Ahnfrau"—which was the first-born of Grillparzer's plays, and had in its day a popularity which is yet, perhaps, not wholly outworn. At all events, the "Ahnfrau" was one of the few plays of minor German poets acted by the Saxe Meiningen company when they visited Drury Lane.

Lacking in dramatic vigour, more a series of monologues and dialogues than a true play, there is yet a considerable feeling for the picturesque—an "eeriness" which does not wholly depend on the violins twined *pizzicato* in the orchestra—about this story of fate, of long-lost sons and antique castles. Part of this effect is perhaps due to the unusual metre in which the drama is written—short, rhyming lines, whose cadence is not altogether unlike that of the trochaics of "Hiawatha."

After the "Ahnfrau" Grillparzer turned to tragedy more after the classic and pseudo-classic models; and produced "Sappho"—praised enthusiastically by Byron—"King Ottokar's Fortune and End," and a trilogy on the story of the Golden Fleece. "Sappho" is superb and sublime," said Byron. "The man has done a great thing in writing that play. And who is he? I know him not: but ages will. 'Tis a high intellect . . . Grillparzer is grand—antique; not so simple as the ancients—but very simple for a modern."

It is doubtful whether many English readers or hearers would confirm Byron's verdict on a play of a story so slight and so ultra-sentimental; yet Carlyle spoke highly of it, too, and such verdicts carry weight.

Both critics, however, note chiefly the simplicity and sweetness of the writer; and here they have certainly hit upon his main characteristic. There is a curious freshness and humanity in his treatment of the story of Medea, which is due to the entirely natural and simple way in which the author has felt this study of a woman's character. There is perhaps no other example of a classic story modernised in this unaffected and straightforward manner.

One feels that such a man as Franz Grillparzer could not but have had a simple, uneventful life; and accordingly there is little more to record of him than that he was born in Vienna in 1791 and died there in 1872, was the son of an advocate, and was himself during the greater part of his life in a Government office. He was pensioned off in 1856, and lived poor and quite forgotten till a sudden revival of interest in his works brought him fame—too late for him to enjoy it—and a popular funeral of extraordinary magnificence.

#### NOTES AND NEWS.

"Again to the 'Village Priest,' where I did enjoy myself hugely; but Lord, to see how the women cried thereat!" This is not a very good imitation of the style of our friend Pepys; but it may serve—and we really have not just now the time to look up the actual entry in his diary for the second week in October, 1890. When one remembers, though, that Pepys was mightily disappointed with "Othello"—accounting it but a poor thing compared with the "Adventures of Five Hours"—one may doubt whether a play so sombre as this of Mr. Grundy's would be altogether to his taste; but there is no doubt whatever that it is to the taste of the audience of the old comedy theatre in the Haymarket. It is, indeed, a strong and human piece of work; and if, as some say, Mr. Grundy's new priest is but the old Presbyter writ small, he is, notwithstanding a most sympathetic and genuine being. Mr. Beerbohm Tree's performance of him has strengthened with practice; and, judging by the sheaf of review

from the great provincial papers which have been reprinted for the benefit of visitors to the Haymarket, the Abbé Dubois was perhaps the most popular of the half-dozen parts played by Mr. Tree during his triumphal progress through the provinces. They are an astonishing gallery of utterly unlike human beings, those five or six parts; and one can understand the amazement of the provincial playgoer who, seeing Mr. Tree for the first time, should be introduced in one week to Falstaff and Gringoire, Captain Swift, Demetrius, and the Abbé. To the end of his days, very likely, he will maintain that the Haymarket manager is at least five gentlemen at once.

There were two changes in the cast of "Village Priest" on the night of our visit, for Mrs. Gaston Murray was unfortunately absent from illness, and her part was played—perhaps even more sympathetically—by Miss Lindley. Miss Julia Neilson is now the young heroine of the piece of the evening, as well as the actress in "Comedy and Tragedy." As Clarice she has certainly gained much in force and freedom; and in the "Village Priest" she is pleasant and sympathetic, though one misses the exquisite comedy of Mrs. Tree. Miss Neilson is certainly at her best in the strongest work.

Paris, like London, is waking up for the winter; and one of its theatres, at least, seems to have begun well. "L'Ogre" is the somewhat original title of the new melodrama by a new man—M. Jules de Marthold—which was produced the other day with a success well warranted by the care with which the author had avoided, in his subject and its treatment, the originality suggested by his title. The great "effect" of the murder in the strong-room is on the most approved lines; nor is even the scene which shows the jury in their deliberations new—to the English stage, at all events. Mr. John Douglass had just such a scene in his melodrama "Judgment," produced three or four years ago at the Standard.

The new burlesque at the Gaiety demands, and shall receive, thorough and exhaustive criticism. It is called "Carmen up to Data"—and why not?—it is by Messrs. Sims and Pettitt, it has music by Herr Meyer Lutz, and in it appear Miss Florence St. John, Mr. Lounen, Mr. Arthur Williams, and "the *pas de quatre*" (as their admirers are wont to call them). We trust that in this criticism we have omitted no material point.

"Called Back" is to be the next production at the Haymarket—welcome for the sake of Macari, one of the first of Mr. Beerbohm Tree's remarkable studies in villainy.

Everyone is saying that a joke similar to that just perpetrated by M. Dumas was carried out, about a generation ago, by some well-known English dramatist; but everyone is irritatingly silent about the name of this dramatist and the ultimate fate of his play. (Let us explain that the joke is the sending of a new play by its famous author, copied in a disguised hand, to all the leading managers, to see whether they will detect its parentage. M. Dumas does not believe that one manager has the knowledge of his business which would enable him to do this; and offers the play itself, *gratis*, as a prize for such detection.)

Mr. and Mrs. Arthur Dacre are about to start for America—he to support Miss Fanny Davenport, she also to play in New York, but when and where is not yet decided. Given the right part, Miss Roselle (Mrs. Dacre) should take a very high position indeed upon the American stage.

On Monday night "Still Waters Run Deep" is to be played at the Criterion, with practically the same cast as that of a year ago.

Again actors and critics are protesting against the discomforts and dangers of the dressing-rooms, even at London theatres of good repute; but nothing is done—nothing seems likely to be done until a really strong trades-union of actors is formed, with full power to strike if necessary. And then they would not strike.

Mr. F. R. Benson commences on Monday next a twelve nights' engage-

ment at the Gaiety Theatre, Dublin, to be followed by a long tour through the principal provincial towns with his Shakespearian Company from the Globe Theatre, London. Mr. Benson will carry with him the whole of the scenery, properties, costumes, &c., used in his recent productions at the Globe; and "Julius Cæsar," "The Comedy of Errors," and "The Tempest" are to be the latest additions to his already large Shakespearian repertoire. Mr. Benson will have a second season in town in the autumn of 1891.

### WHERE ARE OUR REAL MUSICIANS?

Evidently the "American Musician," a publication issued in New York, has lost faith in the creative ability of the musician. It calls special attention to this lack of genius in the following editorial paragraph:—

"No musician that we have ever heard tell of has succeeded in giving anything like a correct imitation of the crowing of a rooster, and the same remark applies to the notes of nearly all our song birds."

It is a matter we had not thought of—but our truly musicianly contemporary is right, and we confess to a feeling of mortification at the thought that we are even slightly connected with a profession that, despite all that has been done to further the art, has never yet correctly imitated the crowing of a rooster. We have had Beethovens and Handels and Wagners and Silas Pratts and countless others who have posed as great originators, but not one of them has ever crowed like a rooster—that is, really *correctly* crowed, for we observe that that word is thrown in as a proviso. We are thus led to infer that Beethoven may have tried, in a desultory sort of way, to imitate the glorious notes of the mighty songster, but that he failed; and that Handel may have arisen early in the morn to catch the fleeting tones that proclaimed to an awaking world that eggs were more plenty, but scored only failure. However this may be, the simple truth remains that not one of our great composers, not one of our renowned lyric artists has ever successfully crowd like a rooster. Our head is bowed in grief and shame. Is genius dead? Lives there no artist who will take upon himself the burden of his art and firmly resolve that from this time forth he will know neither pain nor pleasure, neither rest nor peace until he shall have succeeded in crowing like unto a rooster? Oh, there must be, in the bright ranks of those just starting upon a musical life, at least one who will gladly sacrifice the evanescent joys of his profession and devote his youth, his ardour, his native talent to the production of a good, healthy, resonant crow—a crow that shall lift up from the beloved Art the stain that now rests upon it and ever will rest upon it so long as the "American Musician" can shake the finger of scorn and hiss out the horrid truth "You cannot, cannot crow like a rooster." Awake, ye devotees at the shrine of Music! Arouse and shake off this lethargy that binds your halting genius! Crow! Crow like a rooster!

While we are at it we might just as well make a complete job of this thing and say right here that no musician has ever succeeded in reproducing the thrilling baritone cadenza of the festive donkey. Let this be remedied also. With the assistance of the editor who wrote the paragraph quoted above we believe this can easily be accomplished. He must know all about it. In fact it must be as natural as breathing with him. Some folks are born talented and can't help it.

The field once opened offers an endless variety of subjects to work on. Who can call to mind any really great artist who ever successfully and correctly imitated the grunting of a pig caught on the wrong side of a gate just as the merry farmer boy had invited the rest of the swine to their frugal repast? Not one. The bullfrog's merry croak! Who has imitated it? Yes, we know several have come pretty near it, unconsciously, but they were not really successful. And so we might continue—but hints enough have been given to keep our artists busy during the long winter evenings. Let none despair. If at first you don't crow like a rooster, crow, crow again. Perseverance will bring its own crow, or its own bray, or its own grunt as the case may be. Let the knowledge that you are artists and are working to elevate your art sustain you. Beer and sausage can be used occasionally to sustain you, too. And when, in the gladsome springtime, flushed with the joy of victory, you can come forth into the outer world with a perfectly beautiful crow—a crow that shall make the bright red necktie of the genuine rooster turn green with envy—when you can do this, we say, then go and do the next best thing for the world by drowning yourself in the deepest water that happens to be handy.—"Chicago Indicator."

## The Organ World.

### NOTES.

The activity of the autumn musical season without the church now finds an echo within, and several church choirs already announce performances of oratorio and services of song to take place during the coming winter months. They are not so numerous as many would desire, but still the increasing number of churches in which at certain seasons sacred works can be heard indicates the spread of a broad and healthy spirit, and gives promise of a time when the performance of oratorios in concert rooms will be deemed as inexpedient and mistaken as a few years back the majority held them to be in church. Already it is generally admitted, thanks to the energy and enterprise of county cathedral committees, that under no conditions is oratorio so impressive and calculated to fulfil its mission as in church; and manifold signs are apparent that the refining and elevating influence exercised by music is becoming more impressed upon those whose duty in life it is to guide and promote moral culture. Nothing, moreover, would have so beneficial and invigorating an effect on composers as the knowledge that that which they wrote would be dedicated to the highest of all purposes, for art never becomes so truly grand and inspired as when it puts itself in touch with the divine. The knowledge also that they were writing for a church instead of for a concert-hall audience would check a tendency apparent in many works to sacrifice the truly grand in order to secure the attractive, and engender a spirit of earnestness healthful alike to composer, performer, and listener.

Let congregations put lingering prejudice aside, and where they have an organist who is willing and able to present them with the sacred works of the great masters go and listen, and bid others go and do likewise, and our churches will become a still greater power for good in the land.

Marylebone Church, near Baker-street Station, announces selections from Mendelssohn's "St. Paul" at eight p.m. on the 16th, 23rd, and 30th of this month. Admission free by ticket, obtainable by stamped envelope to R. Mackworth, Esq., 63A, High-street, Marylebone.

A performance of Benedict's "St. Peter" will be given at St. John's, Waterloo-road, on the 19th inst., at 3 p.m. G. A. Macfarren's "St. John the Baptist" and Spohr's "Last Judgment" will probably be given in November and December respectively.

The Chapel Royal St. James's will be reopened to-morrow.

Mr. J. Warriner, Mus.B., T.C.D., who a week or two ago sustained a severe accident whilst cycling, breaking his left arm and dislocating the elbow, with other injuries, is progressing favourably towards complete recovery.

### REVIEWS.

[From the LONDON MUSIC PUBLISHING COMPANY.]

The "Organist's Quarterly Journal" for October contains pieces of striking variety if of but average merit. The opening of a Fantasia by Ernest E. P. Truman contains some effective writing, and would form an admirable pedal study. It is dignified and well suited to the genius of the organ, but its artistic value cannot be fairly judged apart from what is to follow. No greater contrast could be conceived than that afforded by the next piece, a "Concert Fantasia on Scotch Airs," by Dr. Spark. In this case the imagination of the experienced organist may be safely relied on to supply description and dispense with criticism. An Andante by Edward Hake, and a short introductory Voluntary by John Tait are pleasing, and will be acceptable to many organists. A Festival March in A by W. Henry Maxfield, Mus. Bac., Tor. F.C.O., is well laid out for the organ, but is marred by several crude harmonic progressions.

[From FORSYTH BROTHERS.]

"Twelve Original Pieces for the Organ or Harmonium," by Arthur Page, F.C.O., may be recommended for their simplicity, melodiousness, and artistic conception.



## THE ARTS AND CRAFTS EXHIBITION.

For the third time have the rooms of the New Gallery been filled with specimens collected by the young society for the furtherance of English arts and crafts, and they present on this occasion a lesson as well worth the learning as those taught us by former exhibitions. How far this teaching will bear fruit is a question for the answer to which we seek with a shudder; for the British public like not to be taught even when they are privileged to pay a shilling for the lesson. To the ordinary lounge the New Gallery can have little attraction, it is only the earnestly inclined who will find reason for enthusiasm, and it is after all to these that the collection is intended to appeal. Whether the Arts and Crafts Exhibition Society can afford teaching on so munificent a scale to so small a proportion of gallery supporters, remains to be proved. This by the way: our chief business being to survey the exhibition, we will confine our remarks to that, rather than to speculative reasonings on the chances in favour of a sensible, really artistic atmosphere pervading the life of the ordinary citizen of the nineteenth or even the twentieth century. In the first place, the catalogue must be considered, for this is as well calculated to teach as the exhibits themselves. In its copious and well-written introductory notices we find laid down sound attractive arguments in favour of an artistic life, not of wild liberty and soon-soiled cheapness, but one showing rather a well-restrained enjoyment in our surroundings which shall match the peaceful and cultured workings of our minds, the result of board-schools and university extensions. We are taught the very *raison d'être* of our furnishing, we are taught that we should have fewer things, that we should ensure their being of a better quality than we are wont to buy, and that having them once we should keep them, grow with them, and find more pleasure in their beautiful fitness day by day. Of the exhibits themselves, those in the South Gallery are devised with more art than craft, and are by no means limited by domestic requirements; for we find ourselves confronting at once Mr. Heywood Sumner's cartoon for sgraffito in Clane Church, co. Kildare. The subject, "The Baptism," is treated in a decorative style, and although the want of beauty in the colour and the coarseness of the lines rob the work of much of its due attraction, yet the ingenuity of treatment is well worth recognition: witness, for instance, the decorative use of the perspective in the ripples which surround the feet of the principal figure. From this to the cartoons shown by Messrs. Morris, the work of Mr. Burne Jones, there is no falling off. Those designed for the window at Jesus College, Cambridge, nine in number, and comprising all the hosts of heaven in their subjects, are really very fine. Simple in the extreme, they are full of life—not the life of man, but, it would seem, the life of angels. The three cartoons numbered 11 speak to us much more of man, the creature in whose action passion so poorly replaces power, in whom longing so often takes the place of will. Mr. Frank Murray's two cartoons in oil, to be worked in glass mosaic by Dr. Salviati, and representing "Ancient and Modern Shipping," promise much decoration with their blaze of gold over a horizon of rich purple. For the decoration of a building smaller than a church or a Liverpool marine insurance office we have panels, either like that of the "Snake Charmer," by Mrs. Wylie, in which there is good drawing and some pretty colour, or in plaster, such as that depicting "Labour," from the hand of Mr. F. M. Taubman. A modelled panel, worked in plaster, with the subject "Night," is by Mr. Townsend, and is worthy of reproduction in bronze, from which material it would gain just a trifle more of character. "Demeter and Persephone," by Mr. E. M. Rope, is also good work in bas-relief. From bas-relief to coloured tiles would seem a fall indeed were we not able to say that those exhibited by Mr. F. L. Schenck are as good in their way as anything of which we have yet made mention. The panel numbered 81, with its golden red tints; No. 84, with its rectangular edging of tiled mosaic; and 84A, which takes most beautiful purple lights, are well placed indeed where they may be able to teach what difference there can be in coloured tiles alone. Of the needlework much is very beautiful in design and in execution, and we can well believe the authoress, who states in a note that every stitch that has ever been used by embroiderers can be learned by, and is in use among, the needlewomen of to-day. Very good in design is the curtain of yellow linen embroidered by Mesdames May Morris, Yeates, and Stefan, but the yellow is pronounced rather than pleasant. The centre for dinner table, by Marion Humphrey, is a revelation; it seems impossible that so dainty a combination of white brocaded

satin and silks can belong to this steamy and sooty workaday world, Anno Domini 1890. A portière by Catherine Holliday, darned on a soft brown satin ground, is nice in colour, but does not suggest improvement when hanging in folds. A front for a cottage piano, embroidered in silk by Mary Buckle, is very lovely. It is designed by Lewis Day, and is worked in shades of red, paling off into high lights of a brilliancy to be seen before believed. The printed velveteens which hang close by, shown by Messrs. Turnbull and Stockdale, are sumptuous and yet quiet withal, with more dignity of character than we should have been inclined to ascribe to a mere velveteen. The Fireplace, by Messrs. Wilson and Pomeroy, looks nice but hardly solid, notwithstanding its granite-columned supports. In the North Gallery is a chimney-piece in white, the shelf being supported by figures the design of Mr. B. Creswick, which with the dog stove and dogs designed by Mr. Mackmurdo, belongs as much to art as to craft. But, alas! such a chimney-piece requires architecture and space to match, qualities both lacking in the ordinary dwellings of the day. A walnut inlaid cabinet designed by Mr. Lethaby, No. 316, is extremely good, and is fit to be valued as a family possession; while the boxes of embossed leather, brown and green, with brass and copper mounts by W. A. Benson, would form ornaments which of a larger size would have every species of utility to recommend them. The Litany desk designed by Reginald Blomfield for Grant-ham Church, is a masterpiece of ingenious simplicity. In form it is even graceful, and its complete fitness for its purpose helps to render it a real work of art. The lovely hammered iron work shown by Messrs. James Powell in the form of a four-light candelabra should be studied to be admired, the unaffected curves and rigid restraint from adornment of a foreign nature, deserving much appreciation. In the balcony, among the book plates, No. 587, designed by Mr. Alan Wright for Mr. Arthur Silver, is conspicuous by the imagination and sense of decorative value of design which it exhibits, these qualities being more usually ousted by ingenuity and a knowledge of armorial bearings. Of the four panels by Mr. Hamilton Jackson (representing the elements), that depicting "Fire" is the most successful, the varying tints of orange uniting well to make a good "colour spot" in a scheme of decoration. "The Birth of Venus," No. 596, also on panel by Mr. Jackson, is not lacking in prettiness, but being more naturalistic in its tendency, is a little less decorative.

## MISS KATE CHAPLIN.

Miss Kate Chaplin, whose portrait appears in our present issue, was born in the north of London, and at an early age commenced the study of the violin under a local teacher. After sufficiently encouraging progress she became the pupil, in the first instance, of Miss Dunbar Perkins, and subsequently of Mr. Pollitzer, with whom we believe she still studies. Breadth of style, an unusually sympathetic tone, and phrasing of remarkable intelligence, united to technical proficiency of a very high order, have always characterised her public performances. She has appeared with unvarying success both as a soloist and in conjunction with her talented sisters, Miss Nellie Chaplin (pianist) and Miss Mabel Chaplin (cellist), at numerous concerts in London, the provinces, Scotland and Ireland.

## FOREIGN NOTES.

It is announced from Bayreuth that twenty performances will be given next year between July 19 and Aug. 19. There will be ten representations of "Parsifal," on July 19, 23, 26, 29, Aug. 2, 6, 9, 12, 16, 19. The seven performances of "Tannhäuser," which will be produced for the first time at Bayreuth, and will therefore have a quite exceptional interest, will be on July 22, 27, 30, and Aug. 3, 10, 13, 18. "Tristan u. Isolde" will be performed three times, on July 20, Aug. 5, 15. The conductors will be, as in former years, Herr Levi, of Munich, and Herr Mottl, from Karlsruhe, but it is not yet said which of the two will conduct the "Tannhäuser." The stage management will be superintended by Herr A. Fuchs, of Munich, and the important ballet-scene in "Tannhäuser" by Sig. Virginia Zucchi, the famous Italian dancer from Milan. The casts of the various operas are not yet settled, but the names of the chief artists will probably be announced in a short time.

It is said that in a letter of Mendelssohn's which is to be sold at Berlin on the 13th, the following passage occurs (premising that an offer had been

made to him to give a course of lectures on music):—"I must refuse, for I am not fit to *talk music* in a methodical manner for half an hour, much less throughout a whole lecture. It is, I feel sure, a thing that I could never learn to do, and I have given up all hopes of doing anything in that direction. The farther I go the more firmly I am determined to pursue the plan I have formed—to be a practical and not a theoretical musician."

The coming opera season in Russia, both at St. Petersburg and at Moscow, promises to be unusually active, especially in the production of native works. In the former capital it is intended to bring out "Prince Igor," a posthumous work of the late Alex. Borodin, portions of which have been performed in the concert-room; also Tchaikovsky's new opera, *La Dame de Pique*. At Moscow an unpublished opera, entitled "A Dream on the Volga," by Anton Arensky, a young composer, some of whose works have gained much notice, is to be the principal novelty. Besides these native works Mme. Melba and the brothers De Reszke may be counted upon as certain attractions to the public of St. Petersburg.

Herr Nicolaus Oesterlein, the proprietor of the Wagner Museum at Vienna, will shortly publish the third and concluding volume of his great catalogue of a "Richard Wagner Library," which he believes will then include a reference to every work that has been published relating to Wagner and his art works up to the day of his death, 13th February, 1883.

A statue of Berlioz was unveiled with great ceremony at his birthplace, Côte-Saint-André, on the 28th ult. Many distinguished official and musical personages were present, including MM. A. Thomas, Reyer, Gounod, Delibes, Massenet, and Saint-Saëns. Fragments of some of the works of Berlioz were performed, and M. Reyer and M. Bourgeois, the Minister of Public Instruction, delivered speeches.

It is thought most probable that M. Joseph Dupont, the late excellent conductor of the Théâtre de la Monnaie at Brussels, will be offered the post at the Paris Grand Opéra vacated by the resignation of M. Vianesi.

Cornelius's opera, "Der Barbier von Bagdad," was brought out at the Hofoper of Vienna on the 4th inst., under the direction of Herr Hans Richter, this being the first production of the work in Vienna. The performance was excellent in all respects, and the reception favourable.

Lovers of the bassoon will perhaps be interested in the fact that a hitherto unpublished concerto for that instrument, with accompaniment for violin, viola, and violoncello, by Paganini, has been discovered at Stockholm.

A German version of "The Gondoliers" has just been produced in Vienna at the Theater an der Wien.

Whilst "Il Trovatore" persists in asserting that Sig. Verdi is writing an opera, "Giulietta e Romeo," another Italian journal declares that the *maestro* is busy on an oratorio founded on another play of Shakespeare's ("King Lear,") which is being adapted for the purpose by Sig. Boito.

Two memorial busts have been placed in a church at Pozzuoli in honour of the composers Pergolesi (d. 1736) and Sacchini (d. 1786), natives of that town.

"Cavalleria Rusticana" is announced for this evening at the scene of its first appearance—the Costanzi Theatre in Rome. The opera has been received in Florence as favourably as elsewhere, and is now being performed at Bologna.

At the Teatro Valle, in Rome, Shakespeare's "King Lear" is being interpreted by the actor Emanuel, whose recent Shakespearean impersonations at Florence were enthusiastically received.

The operas announced for the coming season at Naples are "Gioconda," "Amleto," "Carmen," "Cavalleria Rusticana," and a new ballet called "Egla," composed expressly for Naples by Coppini. Among the artistes the names of Mesdames Cataneo and La Calvé and the baritone Maurel are to be noticed.

A young actress named Tina di Lorenzo has made a most successful *début* at Rome. Great things are expected of her in the future.

American journals announce that Miss Emma Abbott has agreed with M. Edm. Audran to write the libretto of "a grand opera" (!) which the author of "La Mascotte" is to compose, and which is to be produced with all possible splendour in (or about) the season of 1893. *Chi vivrà, verra*.

## WISDOM OF POSTERITY.

We borrow the amusing extract which follows from the current number of Mr. Corder's clever little journal "The Overture."

The musical criticism of the past has been shown, by various excerpts, to be reading at once amusing and instructive. A prophetic trance has enabled us to quote some of the criticism of the future. Here is an extract from a newspaper seen in a vision. It was (or rather will be) published at Mexico in the year 1950:—

"An interesting Chamber Concert took place last night in the Albert Hall, London. This concert-room is excellently adapted for chamber music, and it is a pity that the large halls are so frequently engaged for that purpose, as all delicacies of performance are but too often lost in wide areas. The principal item was a new Centetto for pianoforte, stringed, wood, brass, iron, copper, and platinum instruments. The pianoforte part was exquisitely rendered by the composer, Mr. Jonesbrowski. Whatever be thought of his compositions, there can be no question that this young Tartar is a pianist of the very first order. Though he had given Recitals at Calcutta and Buenos Ayres on the preceding days, no sign of fatigue was perceptible. He never once obscured the other ninety-nine performers, and he does not use a pianoforte of the construction favoured by the more muscular pianists. His excellent Krupp has strings which are even in the bass only three feet thick, and the weight of each hammer is scarcely fifty-six pounds. His touch (middle finger) weighs 203 pounds; little finger, 149·13; right fist, 947; right foot, one ton seventy pounds.

"With regard to the composition as music, we regret being obliged to speak unfavourably. In the Centett, and also in some solos and some vocal compositions, Mr. Jonesbrowski showed distinct traces of the influence of those new 'false lights' which have deluded so many young musicians recently. Let him return to the heartfelt simplicity of Bach, the Olympian calm of Beethoven, even to the pellucid melody of the much-despised Wagner; these men—however much Mr. Jonesbrowski's school may loftily look down upon them—nevertheless knew how to create that which is pleasing as well as scientific. They never wrote ugliness and called it profundity, nor drowned the voices by noisy accompaniments, nor tortured the performers with needless difficulties, nor ruined singers by writing in a clumsy unvocal style. Would that Mr. Jonesbrowski—who is undeniably endowed with great talent—might perceive the error of his present ways! Some of his songs were given by Miss Blankini, for whom we were heartily sorry. To hear her beautiful voice and perfect style wasted on such unmelodious and thankless stuff was really distressing. How great was the contrast, and how delightful a change it was to the audience—still more so it must have been to Miss Blankini—when she sang the closing scene from Wagner's 'Götterdämmerung.' We do not join with those who condemn the additional accompaniments now so generally used to Wagner's music. His orchestration, however it may have sounded in his own day, is too thin and poor for modern ears. To hear that long strain of simple melody—so beautiful, so vocal, yet so dramatic—with the rich orchestration of the twentieth century is indeed a relief after the pretentious ugly works of the present day, with which we are too much tortured. We are told that in these enlightened times it is beneath a man of genius to pay obedience to the laws which the great masters of the past respected, or to consult the convenience of the performers. Yet Wagner did not find it necessary to violate any of the rules of form and harmony, and could write dramatically without ceasing to write vocally. Let his example be a lesson to Mr. Jonesbrowski and all others who are tempted to follow in his steps. What Haydn, Mozart, and Wagner all did, what even Bach and Beethoven did not disdain, cannot be otherwise than right. From Handel and Bach down to Wagner and Dvorák the same story is repeated. Not one harsh progression, not one faulty construction, not one incoherent idea can be found in the huge mass of notes they have left us. We are told that opera-goers are no longer satisfied with Mozart and Wagner, and call for something more 'advanced.' All such crazes will doubtless have their day,



and then the public will return to the old masterpieces, to the noble passion of 'Iphigenia,' the weird romance of 'Der Freischütz,' the dongiovanniosity of 'Don Giovanni,' the simple charm—call it triviality if you will, we care not—of 'Tristan und Isolde.' Gluck, Weber, Mozart, Wagner accomplished wonders with the tiny orchestras and small resources of their day, and always kept their public in view. They may not have been fully appreciated by their contemporaries, but no one ever treated them as wild revolutionaries advocating the destruction of all that is venerable, and posing as the apostles of a new creed. They were content to work on the lines laid down by their predecessors, for in the eighteenth and nineteenth centuries no one imagined that a thing was necessarily good because it was new. That discovery was left for the young highfliers of our own age, who threaten destruction to the art unless a speedy return is made to the old paths."

### PROMENADE CONCERTS.

The concert of last Friday week was announced as an "American Night," but the only feature of musical importance was the first public performance of the opening Allegro of a Symphony in D minor by Mr. G. H. Clutsam, a young Australian composer. To say merely that we were favourably impressed with the movement is a conventional phrase which would but feebly express the genuine pleasure with which we listened. Melody, at once fresh and interesting, technical workmanship of a high order, abundant command of the resources of the modern orchestra, no vagueness, and—rarest of merits in a young composer—no diffuseness, all characterise the work, and augur well for the future of musical Australia. The skill with which a small amount of thematic material is amplified and so variously presented in the course of a long movement is indeed remarkable, and the organic unity thus produced makes it an ideal specimen of a symphonic first movement. It further had the advantage of being conducted by the composer, and was fairly well played. The rest of the work is, we believe, at present in "short score," but we look forward to an early opportunity of hearing it in its entirety.

### TRINITY COLLEGE, LONDON.

At Trinity College, London, the Henry Smart Scholarship has been awarded to Alfred Mistowski; the Benedict Exhibition to Gertrude E. Corbin; the Sims Reeves Exhibition to Cordelia A. Grylls, A.Mus.T.C.L.; the Organ Exhibition to Ellen Nalder; the Violin Exhibition to Florence M. Brotherhood; two National Prizes of five pounds each for Pianoforte playing to Isabella N. Dudgeon and Louisa C. Turner; the Gabriel prize of five guineas to John Latham, A.Mus.T.C.L.; the "Turner" Singing Medal to John Baker Guy; the "Turner" Pianoforte Medal to Albert W. Keteibey; the College Counterpoint Medal to Kate C. Smith; the College Harmony Medal to Harry E. Wall; the Silver Medal for Diligence and Regularity to Edith M. Idle; the Bronze Medal for Diligence and Regularity to Eleanor M. Shuttleworth; and the National Prizes for Musical Knowledge Examinations to Constance de Steiger, London, and Nora Wainwright, Glasgow.

### MUSIC AND THE DRAMA IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The musical season with us has commenced in earnest, and promises to be interesting and rich in more respects than one. Novelties will be brought out, artists introduced who have already achieved fame in the musical and theatrical world, and new works performed by promising local composers. I am already able to speak most highly of a new Quintet for piano and strings, which was given for the first time on Saturday at the annual *conversazione* of the Birmingham and Midland Musical Guild. The work in question has been expressly composed for the above society by Mr. A. E. Daniel, F.C.O., and was most admirably played on this occasion by Miss Hiley, Mr. F. Ward, Mr. E. W. Priestley, Mr. Abbott, jun., and Mr. Joseph Owen. It consists of four movements, each full of life and vigour.

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The young composer has already produced a string quartett, a Harvest Cantata, a quantity of excellent songs, sonatas, etc. The movements of the Quintet are (1) Allegro, 3-4, in F; (2) "Adagio sentimento," G minor; (3) "Scherzo presto" 3-8 D; No. 4 opens with an "Adagio espressivo" 3-4, leading without break into "Allegro con brio." The themes of each movement are clearly stated at the outset, with the solitary exception of the last, which is fivefold. The two themes are secondary; in the coda all these themes strive together. A point to be noted is the theme of the introductory Adagio, which is given to the piano full, with the strings playing a counterpoint in unison, the movement ending in brilliant style. We hope on some future occasion to refer to it again; as it will probably be given in public during the season. Our three theatres (the Royal, the Prince of Wales's, and the Grand) have catered for the fashionable and general public on lines hitherto almost unknown in one season. We have listened with delight to Mr. and Mrs. Kendal's sympathetic and refined acting. Mr. Beerbohm Tree and his efficient all-round company have played to crowded houses at raised prices. This week Mr. Willard and the entire company from the Shaftesbury Theatre appear in Henry Arthur Jones's latest and greatest play, "Judah." Comic operas, burlesques, dramas of the sensational type have had their successful run. Last week "Marjorie" at one house, the ever-popular "Dorothy" at another, drew immense houses, and brought gold into the treasury. Carl Rosa's Opera Company, after an absence of some length, are announced for the 20th, and their *répertoire* for the week, replete with so many novelties, is safe to attract all lovers of music. For the first time in Birmingham we shall hear Meyerbeer's romantic opera of "L'Etoile du Nord," Cowen's new work, "Thorgrim," Gounod's "Romeo and Juliet," and Verdi's "La Traviata." Messrs. Harrison's first grand concert of the season was given on Monday before a crowded, a most fashionable, and, we may add, aristocratic audience. These popular *entrepreneurs* have found out how to gather round them the entire fashionable world of Birmingham and the neighbourhood. The secret of their successes is not far to seek. They have by their great experience of so many years studied the wants of their clients. They are the first to introduce talent of notoriety at whatever expense it may be, and without their liberality we should not have such an array of artists as are announced to appear during the season. With such vocalists at the first concert as Mme. Albani, Miss Ella Russell, Mme. Antoinette Stirling, Mr. J. G. Robertson, Mr. Plunket Greene, and in the instrumental department Madame De Pachmann (piano), Mons. Nachez (violin), Mons. Ernest de Munk (violinello), and Mr. Sidney Naylor (conductor) success is achieved beforehand. We need not dwell upon the individual artistic merits of each artist, but merely state that the concert was one of the best and most enjoyable Messrs. Harrison have ever placed before the public. The enthusiasm and applause bestowed on the performers was not only highly justified but well merited. Madame Pachmann, who made her *début*, created a marked impression by her performances of Chopin. She is certainly one of the few Chopin players who understands the poetry and the intense *finesse du jeu* without which he cannot be endured. The opening of the Arts Club has been the talk of the town. No club ever opened its doors to a more successful inauguration. The club numbers already six hundred members, comprising such names as Henry Irving, Bancroft, Henry Pettitt, Dr. Mackenzie, Dr. Heap, Wilson Barrett, Augustus Harris, &c. The premises adjoin the Theatre Royal, and the large club-room, known as the Bijou Theatre, is one of the finest in the kingdom. Musical and dramatic performances, smoking concerts, and concerts for ladies will be given alternately.

### PROVINCIAL.

(FROM OUR OWN CORRESPONDENT.)

BRISTOL.—The musical season has begun here in earnest. Last Saturday saw the opening of the tenth season of Saturday Popular Concerts. Detached pieces made up the programme. The choir sang several bright choruses and part songs, the band played overtures and selections, and Miss Marion Evans and Mr. Henry Ward contributed more or less familiar songs. On Monday the first Monday Popular Concert of the season took place. The chief work brought forward was Mendelssohn's "Scotch" Symphony, which was admirably performed. Weber's "Euryanthe" overture, Nicolai's "Merry Wives of Windsor," and the Andante from

Spohr's "Power of Sound" were the other chief orchestral pieces. Miss Jennie Dickerson, a member of the Carl Rosa Opera Company, appeared on the concert platform for the first time in Bristol, and won success, her choice being "Il Segreto," from Donizetti's "Lucrezia Borgia," Handel's "Lascia ch'io pianga," and Hope Temple's "When we meet." Mr. Montague Worlock was the other vocalist. The Carl Rosa Opera Company is just now paying a fortnight's visit to the Prince's Theatre, which is crowded nightly. During the week, Gounod's "Faust," the same master's "Romeo and Juliet," the "Lily of Killarney," "Carmen," and "La Traviata" have been presented in the order given, with strong casts; and to-day (Saturday) the "Bohemian Girl" is to be performed. An interesting list of operas is also billed for next week. The local musical societies are commencing their winter's work. The Choral Society met on Tuesday, and the Society of Instrumentalists (nearly 200 strong) on Wednesday, under the direction of Mr. George Riseley.

BATH, OCT. 8.—Mr. Van Praag resumed his excellent series of concerts in the Pump Room on Saturday evening last. The march from "Tannhäuser," a selection from "Faust," and the overture to "William Tell" were amongst the orchestral pieces: while Miss Eve Lynn, a competent vocalist, sang songs by Blumenthal and Tosti. The programme of each later concert has been equally interesting, and Mr. Van Praag may look forward to a more than usually successful season.

## REVIEWS.

### SCHOOL CANTATAS.

[From HUTCHINGS and ROMER.]

"The Woman of Caanan," sacred cantata for treble voices, written by Mrs. Alexander Roberts, music by Wilfred Bendall, may be recommended for the earnestness with which it is conceived and the unostentatious evidence of musicianship it displays. The words of Christ, in answer to the mother's prayers for the restitution of her daughter, are ingeniously given to the chorus, who repeat and comment on them, and Mr. Bendall, in his setting of these words, has most happily caught the dramatic spirit of the text. Equally meritorious is the anthem which follows, "Blessed be the Lord God of Israel," and the clever imitative passages in the concluding numbers.

"The Flower Queen," for treble voices, by Odoardo Barri. Those who are acquainted with this composer's songs will be able to form a very fair idea of the manner in which Mr. Barri has treated the graceful subject provided him by Mr. Edward Oxenford. The work abounds in melody of placid character, and all awkward intervals are carefully avoided in the part writing, while due provision is made, by recitative, solos, and a duet, for the more conspicuous display of individual talent.

"De Montfort's Daughter," for treble voices, words by Mrs. Alexander Roberts, music by Julian Edwards, attracts attention by the brightness and cleverness of its opening chorus, "Hark! 'tis May;" and the anticipations raised by this number are pleasantly fulfilled as the work progresses. Specially worthy of mention is the dramatic character of the ballad "Twas a Fatal Battlefield," and the subsequent numbers which bring this pleasing work to an effective conclusion.

"The Silver Bridge," for treble voices, written by Edward Oxenford,

composed by J. Hoffman, described as a "dramatic cantata," is not, on the whole, a satisfactory production. Such lines as—

O horror! O horror! the boat sinks down!

And we in the river must surely drown!

demand pity for the unhappy composer who had to set them "dramatically," rather than criticism of his work, which, however, contains some commendable effort.

[From PATEY and WILLIS.]

"Merrie Old England," for treble voices, by Joseph L. Roeckel, "is intended," the argument of the work informs us, "to echo a few of those sounds of rural festivity which, though still lingering in our shires, are suggestive of bygone days." Judging by the music Mr. Roeckel is evidently a staunch believer in the happiness of these "bygone days," for the work is of the brightest description, and abounds in pleasing tune and catching rhythms. Only three soloists are required, soprano, mezzo, and contralto, and the music assigned to them is well within the means of the humblest vocalist. The solos, however, are not common-place, that given to the mezzo-soprano being very characteristic of the popular song prevalent in the last century. The greater part of the work is taken up with choruses, many of which are well calculated to win the hearts of young singers, and, moreover, form good examples of how a clever composer can secure good effects by simple means. An *ad libitum* accompaniment for violin is also provided.

[From MAURICE PAGET, Blenheim-road, St. John's Wood.]

"All for Thee," songs by Brandon Thomas, music by Maurice Paget. A pleasant barcarolle-like melody commencing in 6-8 time, the latter half of each verse being in common time. The accompaniment is both graceful and suitable.

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May 25.	Senor Sarasate.
June 1.	Frederic Cliffe.
June 8.	Prof. Herkomer's "An Idyl."
June 15.	Fraulein Hermine Spies.
June 22.	Signorina Teresina Taa.
June 29.	Madame Marcella Sembrich.
July 6.	Madame Backer Gröndhal.
July 13.	Sir John Stainer.
July 20.	Madame Lillian Nordica.
July 27.	M. Jean de Reszke.
Aug. 3.	Charles Dibdin.
Aug. 10.	Joseph Hollman.
Aug. 17.	Madame Sarah Bernhardt.
Aug. 24.	Frau Amalie Materna.
Aug. 31.	Herr Van Dyck.
Sept. 7.	M. Johannes Wolff.
Sept. 14.	Madame Patey.
Sept. 21.	Mr. Arthur Oswald.
Sept. 28.	The Bayreuth Conductors.
Oct. 5.	Miss Rosalind F. Elliott.
Oct. 12.	Dr. A. C. Mackenzie.
Oct. 19.	Dr. Bernhard Scholz.
Oct. 26.	Madame Patti-Nicolini.
Nov. 2.	Johannes Brahms.
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Feb. 1.	Miss Margaret Macintyre.
Feb. 8.	Mr. J. L. Toole.
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Feb. 22.	Browning's "Stratford."
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Mar. 8.	Miss Marguerite Hall.
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Mar. 22.	The Late Dr. Wyld.
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